Performing Spatial Labour:

Rendering Sensible (In)Visibilities around Architectures of Internment

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Beth M. Weinstein
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Statement of co-authorship

The candidate has co-authored published one visual essay* and one abstract that contribute to the body of this document; they are included at Appendix III, preceded by a statement of co-authorship.

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List of Illustrations

Abstract

This doctoral project correlates two seemingly separate conditions of invisibility currently at the forefront of architectural discourse. One is invisibility perpetuated through spaces of internment or detention. The other is hidden architectural labour shouldered by office interns and on-site building workers. Through a practice-based investigation, I ask how installations and performances employing architecture's instruments—drawings, models and texts—can make *sensible*, or knowable through the senses, *the camp* as a recurrent condition. Through this inquiry, practices producing oscillations between visibility and invisibility, including erasing and un/re-making, have emerged, contributing to a critical praxis that I call *spatial labour*.

The research draws upon political philosophy's distinctions between *labour,* as ongoing process, and *work,* as produced object, and the centrality of performance as both the "doing and [the] thing done" (Diamond 1996, p. 1). The research also questions the invisibility or hypervisibility of creative labour. Spatial and temporal partitioning of labour shape sensible, or aesthetic, experience, and this "distribution of the sensible", as theorised by Jacques Rancière, is political (2004, p. 12). The ultimate spatial partitioning, separating out those reduced to what Giorgio Agamben names "bare life", manifests under the "state of exception" as *the camp* (1998, pp. 8, 174). As a spatial condition called forth through governmental, performative utterances, performance and architectural theories offer critical perspectives from which to spatially interrogate and performatively challenge these artefacts and their author(ity)s.

The project is framed through two case studies of government-mandated and now-demolished camps. The first examines four World War II-era Assembly or Relocations Centres in the United States, created through President Franklin D. Roosevelt's Executive Orders #9066 and #9102, in which Japanese Americans were interned and contracted to weave camouflage netting for the US Army. These internment camps were Santa Anita and Manzanar (located in California), and Poston and Gila (in Arizona). The second case study investigates the *Centre d'Identification de*

Vincennes (CIV) in Paris created in 1959, under France's State of Emergency Law, to detain Algerians during their war of independence.

Embodied, situated and archival research revealed five protagonists: sites, governments, building professionals, witnesses, and the interned. It exposed internees' labour, weaving camouflage, moulding bricks and fabricating scale models in the United States, and their being prevented from labouring and earning livelihood in France. Spaces, traces, atmospheres, and protagonists' renditions of their experiences informed my iterative explorations. I conducted these through architectural drawing and erasing, physical and digital (un)modelling and text-ile labour. I looked to precedents in visual and performance art practices of un-making, maintaining, and re-making space, as well as erasing and other (dis)appearing acts, as models of practice. I re-purposed architectural modes of representation forensically to uncover evidence at what Eyal Weizman calls the "threshold of detectability" (2017, p. 20). I shifted architectural practices away from making conclusive works and towards cyclically performed labours. The most significant performance-installation outcomes include *Intern[ed]* (2017), *States of Exception* (2018) and *Palimpsest* (2019). These explore subtle yet complex redacted, erased, palimpsestic, and scarred US sites, and the distinctly obfuscated conditions around the site in Paris, made visible through forensic architectural methods. The resulting drawn, photographic, video and material traces of these performed spatial labours were installed in Hobart's Plimsoll Gallery to choreograph visitors' experiences.

Through critical and performative spatial actions, this research contributes to scholarship, creative practice and activism implicating architecture in propagating invisible labour and exposing the ubiquity of internment and the role of built environments as a tool of oppression. Performing spatial labour enacts this critique by rendering these erasures sensible.

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I. The Knot

Aims of the Research

This doctoral project correlates two seemingly separate and problematic conditions of invisibility currently at the forefront of architectural discourse. One is invisibility perpetuated through spaces of internment or detention. The other is hidden labour, particularly architectural labour shouldered by office interns and on-site building workers. Through a practice-based investigation, this research examines how performance-installations employing architecture's instruments—drawings, models and texts—can make *sensible*, or knowable through the senses, the internment camp as a recurrent condition. Secondly, the research explores methods to enact critique to expose architecture's implication in producing invisibility through a critical praxis I call *spatial labour.*

Theoretical Framing

Core concepts underpinning the investigation include political philosophy's distinctions between *labour,* as ongoing process, and *work,* as produced object (Arendt 1998, pp. 80-81), and the centrality of both the "doing and [the] thing done" in performance studies (Diamond 1996, p. 1). The research interrogates labour's invisibility or visibility through the tension between Hannah Arendt's assessment that labour and labourer do not appear in the public sphere, and observations by contemporary performance scholars, including Bojana Kunst, that today's creative labourer must be hyper-visible (Kunst 2015). The time and space of one's labour activity, philosopher Jacques Rancière argues, determine what is available to the senses. His idea of a "distribution of the sensible" links space, time, and labour, with the "politics of aesthetic" experience (2004, p. 12). If the partitioning of the sensible is a political, exclusionary phenomenon, the ultimate spatial division manifests under the state of exception as the camp, "capturing outside" the law those who have been reduced to what Giorgio Agamben names "bare life" (1998, pp. 8, 174). Camps, as spaces that *invisible-ise*, or render invisible, are called

forth through governmental mandates or "utterances"—acts that bring (spatial) conditions into being, following J.L. Austin's definition of "performative utterances" (Austin 1966, p. 6). As such, performance and architectural theories offer critical perspectives from which to spatially interrogate and performatively challenge artefacts and their authoring authorities.

Project Definition, Scope and Methods

This investigation is framed through two case studies of now-demolished internment camps brought about through governmental utterances. Due to complex conditions of erasure, obfuscation, and/or being hidden in plain sight, information about the camps, the activities within them, and traces of their built environs oscillate between invisibility and visibility; the term *(in)visibility* is used to convey this oscillation.

The first case study examines four World War II (WWII) era Assembly or Relocations Centres in the United States created through President Franklin D. Roosevelt's Executive Orders (EOs) #9066 and #9102 for the internment of Japanese Americans. Two of these camps were located in California—Santa Anita and Manzanar—and two were constructed inside Native American lands in Arizona—Poston and Gila.[1] In these four camps, interned citizens were contracted to weave camouflage netting—a device of obfuscation—for the US Army. In Gila, they also fabricated scale-model ships for the US Navy; in Poston, they moulded adobe bricks. Beyond the interned population's being rendered invisible through the camps' remote geographic locations and spatial boundaries, the forms of labour in which they engaged or the objects they produced can be interpreted as entangled with (in)visibility. Whilst primarily investigating (in)visibilities around these historic camps, various practice-based explorations draw direct or oblique

[1] The Santa Anita Assembly Centre occupied the Santa Anita racetrack grounds in Arcadia, a Los Angeles suburb; Manzanar was built near Lone Pine, California. Poston' sub-camps I, II, and III were constructed in the Colorado River Indian Community (CRIC), near Parker, and Gila's two sub-camps (Butte and Canal) were built within the Gila River Indian Community (GRIC) near Casa Grande, Arizona.

connections to the EOs and the propagating of spaces of detention author(is)ed by current US President, Donald J. Trump.

The second case study investigates the *Centre d'Identification de Vincennes* (CIV), a detention and internment[2] centre hidden in an existing compound administratively inside but physically outside Paris—in the Bois de Vincennes. The CIV was established in 1959 by Paris Préfet de Police Maurice Papon under France's State of Emergency Law (SoEL). This law was declared for its first time in metropolitan France, or the *hexagon*,[3] in 1958 to repress Algerian independence activities. The official activity conducted at the CIV was controlling identities of Algerian French citizens living in the *hexagon* who were contributing to the post-war urban workforce. Yet, detention intentionally impeded the interned population from working and earning their living—cutting off funds for the Algerian war of independence. In many ways, this case study presents inverse conditions to those in the United States. In lieu of functioning as a space for invisibilised labourers producing devices that invisible-ise (such as camouflage) for an exterior war, the CIV was a space hidden in plain sight of ceased labour to repress a denied interior war. In contrast to seventy-five years' hindsight, the US Government's "admit(ting) a wrong" (Maga 1998, p. 617) and reparations made to the interned Japanese American community, the Algerian War is still an unresolved matter (Chrisafis 2018; Le_Monde & AFP 2018).[4] Most importantly, the SoEL and the conditions of confinement it produces are recurrent, if not permanent (Agamben 1998; Mechaï & Zine 2018). As I embarked upon this investigation in 2016, the law was in effect for the sixth time,[5] administered with updated methods of control in today's spaces

[2] "Detention" was limited to 48 hours and "administrative internment" to 15 days, through both were exceeded.

[3] The colloquial expression for metropolitan or mainland France, due to its shape.

[4] The Algerian War was officially recognised as a *war* on 10 June 1999. Reparations to Algerians who fought with the French against Algerian independence, or *harkis*, were made in 2018 by the French Government under President Emmanuel Macron. Many details regarding the 17 October 1961 massacres and other acts of torture and disappearance are still open cases and thus locked files.

5 The SoEL was invoked following the November 2015 attacks in the Paris region, and was in effect until October 2017, at which time aspects of the Emergency Law were integrated into permanent law. The SoEL was first declared in 1955 in response to a wave of *Front de Libération Nationale* (FLN) attacks by Algerian French seeking independence

of detention, including the *Centre de Rétention Administrative* (CRA) in the Bois de Vincennes.[6] Additionally, the practice of accepting *notes blanches*—unsigned letters of accusation—persists as justification for administrative internment in CRAs or, as is common today, house arrest (Elshoud et al. 2016; Mechaï & Zine 2018, p. 51). Whilst this research focused on the historic CIV, given the recurrent SoEL and persistent power of *notes blanches*, connections are woven between past and present conditions through practice.

Practice

The research was carried out through *spatial labour,* a critical practice (Rendell 2006, 2007) that foregrounds the labour of *doing* rather than privileging the things *done*. Labour is explored as cyclic, often inconclusive, even futile, akin to Sisyphus' task, as a means to make the camp's recurrence palpable (Camus 1971). These Sisyphean spatial labours shift away from the normatively linear and goal-oriented progression through architectural phases—from pre-design and site analysis, through design and concluding with built works—towards iterative and performative practices in which the "action of (un)doing can be wielded as the tool to either make or unmake, to project or forensically examine" (Weinstein 2019, p. 243). Spatial labour interrogates *about*, *with* and *in* space by moving between *immaterial, ~~im~~material, and material* and *embodied* modalities of labouring. The *immaterial* includes gathering, organising and choregraphing relations between ideas, bodies, materials, spaces, places, and times. *~~Im~~material*

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and only impacted France's Algerian departments. The second was declared on 17 May 1958, after a *coup d'état* in Algiers. This and the 22 April 1961 instance (in effect until 31 May 1963) included the *hexagon* as well. The SoEL was subsequently invoked in 1984 in New Caledonia and in 2005, impacting 24 departments, in reaction to riots in the Parisian suburbs. Whist concluding this research, France entered into its seventh state of emergency, declared on 23 March 2020, in response to covid-19.

[6] The scope of the second case study originally included two other (in)visibilities in the forest—the contemporary immigrant detention space, the *Centre de Rétention Administrative* (CRA), hidden within the Redoute de Gravelle fortress, and the Centre Universitaire Expérimental de Vincennes (CUEV). The latter was a utopian campus, constructed in response to students' demands made in May 1968, and demolished after merely eleven years (1969-80). Its radical left faculty and student body was further banished from the city's forest to the *banlieue* of Saint Denis, outside Paris altogether. The CUEV is another case of a displaced and concentrated population under close police watch, and an erased site. In 2018 I conducted archival research on the campus' architecture, pedagogy and culture, and began constructing a digital model of the campus. I intend to return to this inquiry, adding another layer to the Bois de Vincennes palimpsest.

labour entails the iterative (un)making with architecture's instruments, such as drawings, models, and texts. Striking-through the ~~*im*~~ of ~~*im*~~*material* acknowledges movement between (un) and becoming, the uncertain and contingent, as suggested by Derrida's idea of writing *sous rature* (Spivak 1976, pp. xiv-xv) and that these documents and the propositions they contain are *made up*, following Elaine Scarry (1985, p. 21). *Material* and *embodied* labours are enacted with and as a body amongst the materialities and spatialities of performance-installations. Spatial labour also explores through situated and embodied research in the historic sites and archives, and movements and transformations from these sites to what Robert Smithson defined as "Non-Sites", the abstract "logical picture" that represents an actual site in another place (1996, p. 364). The Non-Sites of the performance-installations are critical manifestations of the sites' (in)visibilities in other places and times.

To inform project-specific forms of spatial labour, sites and archives as well as literature were excavated, uncovering five types of protagonists and their renditions of the camps.[7] The first protagonists were the sites as they exist today—the four former camouflage-camps in California and Arizona and the various locations in the Bois de Vincennes purported to be the CIV. Journeying to and being physically present in these environs afforded first-hand sensing of the camp's (in)visibilities—of the traces that remain or that have been removed, hidden or covered over. Sites were experienced durationally and were documented photographically and in video and as settings for fleetingly performed acts of labour. Given the unlocatable nature of the CIV site, research was enacted through journeys to and time passed in multiple Paris-region archives, including the Préfecture de Police, city of Paris, and National Archives as well as those of the humanitarian aid group La CIMADE. In the absence of concrete slabs in the ground, the material, spatial and temporal qualities of conducting research in these archives, and the folders

[7] Secondary sources included US and French government agency documents and reports, published histories and testimonies, scholarly articles from historians, reporting by journalists and activists, community blogs, plus documentary and artistic films, art works, as well as exhibitions in the case of the US camps.

of reports, correspondences, and drawings they contained, served as traces to be examined and documented.

In addition to physical sites and archives, four human protagonists depicted stories of the camps. These included the perspectives of the authorities that issued the governmental utterances to build the camps. They visualised the camps from afar, through orders and laws, regional manoeuvre diagrams, master plans and aerial photographs; or, in detail, through quantitative reports, tables and charts; or in distorting propaganda images. The building professionals, such as architects and contractors who contributed to the design or construction, conveyed their perspectives through building scale drawings and construction specifications. Eyewitnesses took photographs and wrote reports recounting on-the-ground human experiences. And there were the perspectives of the internees themselves, or those close to them, who recounted their lived experiences through their own words, and occasional images.

The embodied, present researcher in the sites and archives could be considered yet another, sixth, protagonist—spatial-labourer, research-practitioner and forensic-investigator—paying particular attention to how each of the other protagonists rendered the camp—the distinct media, point of view, and scale of detail they attended to and through which they depicted material, spatial, atmospheric and temporal qualities, as well as their labour (in)activity.

Practice-based explorations of the camps' (in)visibilities were conducted through architectural instruments, reconsidered performatively—drawing and erasing, physical and digital (un)modelling and (un)weaving text-ile labour—and in time through scoring. Parallels were drawn between the protagonists' perspectives (far or near, aerial or ground, frontal or oblique), modes of architectural representation (orthographic, parallel and perspective projection),[8] and

[8] *Orthographic projection* includes plan, section and elevation drawing types across scales. *Parallel projections* are three-dimensional views in which things parallel in the world are represented as parallel in the drawing; isometric and axonometric are two types of parallel projection. *Perspective projection* includes drawings as if seen from a

photographic and video means of documenting traces of acts of labour. These live and recorded performances of labour, the artefacts they produced, and their spatialisation as installations, as Non-Sites, constituted the sensory experiences that rendered the double invisibilities—of camp and of labour—sensible, and available for contemplation and debate in public fora. Significant outcomes include a performance for video, *Razing Manzanar II* (2017), and three performance-installations—*Intern[ed]* (2017) and *States of Exception* (2018) concerning the US camps, and *Palimpsest* (2019) concerning the CIV. These should be considered as performed spatial labours rather than art or architectural *works*. They are traces and evidence of actions, and the value of these actions resides in their rendering sensible the invisibility of labour and the recurrent nature of the camp. Another significant outcome is pinpointing the location of and virtually reconstructing the CIV through forensic architectural methods, thus making it visible. The culminating (examination) exhibition, *Performing Spatial Labour* (Plimsoll Gallery, Hobart, December 2019) installed these past spatial labours and choreographed visitor movement and forensic labour amidst their traces as an immersive experience, constructing an embodied sense of how the (in)visible has been made sensible (Appendix VII).

The primary methodologies employed are decidedly architectural and performative. Through the architectural and spatial lens, sites and protagonist narratives have been studied as alternative modes of site analysis. Materialities, spatialities and (in)visibilities have been teased out from these, focusing the investigation on questions of enclosure and boundary, immersion or distance, visual and other sense perceptions, stationary and moving relations, order and anomaly. What emerged has been carried and transformed, through drawing and full-scale prototyping, into new contexts for perception—Non-Sites. In lieu of projecting these installations as robust, enduring constructions, they have been conceptualised performatively,

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physical point in space through the human eye, and lines parallel in the world appear to converge towards "vanishing points".

as ephemeral actions bringing conditions into being over time, and then becoming undone. Choreographies of practical gestures have evolved in tandem with the tools and techniques used; these dialogues have been tested, iterated, evolved—and in many instances failed. These mis-performances serve as reminders of the Sisyphean and interminable nature of labour. Movement between drawing scores and enacting (un)doings led to looping temporal structures. Conscious attention was brought to the exchange across the spatial and performative, how performing actions opened and undid architectural artefacts, and how architectural representation and spatial ideas inflected the spacing, perceptual relations and recording of actions.

The ambition of the project has been to develop critical practices, informed by theories linking space and performance and by political philosophy's interrogation of labour and of the camp, and through these to enact critique of architecture's complicity in producing these two invisibilities. The scope has concentrated on the historic sites and events of internment as a critical lens onto the present, and not attempted to keep pace with the spaces of invisibility propagating today in the United States, France, Australia or elsewhere. Neither has the research been carried out through ethnographic, journalistic nor socially engaged/activist methods. Whilst performative writing would have been a logical extension of a praxis of spatial labour, building upon the framework relating protagonists' perspectives to representation and documentation, that was beyond the scope of this project (Minh-Ha 1989; Minh-Ha 2011; Pollock 1998). Many other avenues of theoretical investigation presented themselves during the research that were not pursued, including theories of the (under)commons, common sense and *senso commune* (Crehan 2016; Harney & Moten 2013; Mouffe & Wagner 2013), *Operaismo* to post-work perspectives on labour (Virno 2003; Weeks 2011), archives (Derrida 1996; Foucault 1972; Merewether 2006), memory sites (Nora 1989; Pearson & Shanks 2001; Schindel & Colombo 2014; Till 2008), trauma (Caruth 1995), and haunting (Derrida 2012; Wigley 1993).

The multifarious forms of (in)visibility around the sites of internment and labour form an entangled knot. To undo the knot, threads were carefully plucked out. The analogy of threads has aided the project conceptualisation by linking the textile labour of weaving camouflage netting that transpired in the US sites to textile as a technical art having its primary architectural application in creating enclosures—separating inside from out—and to the *text,* within *textile*, of the Executive Orders and laws that produced enclosing spaces (Semper 2004). Developing the text and textile of this exegesis and practice-based research is akin to the labour of weaving iterative ideas across a number of continuous threads.

summary of the exegesis

Following this Introduction, the knot of (in)visibilities is untangled in Part II. The practice is introduced and contextualised in relation to core concepts and theories as threads—performing spatial labour, followed by labour, internment, (in)visibility, rendering and the sensible. The first chapter contextualises *performing spatial labour* in relation to definitions of criticality from K. Michael Hays (1984) and Irit Rogoff (2003) and *critical spatial practice* as theorised by Jane Rendell (2006, 2007). I discuss interpretations of *performance* in architectural discourse as part of my argument that performance-installation is a vital spatial and temporal medium through which to enact critique. J.L. Austin's theory of *performatives* (1966) is put in dialogue with Jacques Derrida's critique concerning iteration and "infelicitous" conditions (1988, pp. 14-16).

Chapter 2 examines labour as distinct from work, drawing upon the political philosophy of Arendt (1998) and Agamben (1998, 2005). This work-labour debate is re-contextualised amidst recent architectural scholarship, spearheaded by Peggy Deamer (2015), and ethical dilemmas within practice, such as architects shirking responsibility for work-place deaths and unpaid interns. Forms of (in)visibility within architectural labour are examined, as are (in)visibilities within "making" according to Elaine Scarry (1985), and in art practices through performance studies scholar Bojana Kunst (2015). Bridging theory and practice, I review seminal art practices

engage in unmaking (Gordon Matta-Clark), maintaining (Mierle Laderman Ukeles) and iterative and futile making (Yvonne Rainer).

Chapter 3 establishes the internment camp as a continuous condition over the past century. The camp is framed through the writing of Giorgio Agamben (Agamben 1998) primarily, as well as writing by Michel Foucault (Foucault 1991; Rabinow 1991) and Judith Butler (Butler 1997) on the biopolitical, governmentality, and sovereignty. The details of the two case study events and sites of internment are presented, as well as their conditions of (in)visibility at the time of their operation and today.

Chapter 4 parses the term *render,* examining meanings in architecture—from finishes to modes of representation—to *extraordinary rendition*—today's extra-juridical means to disappear individuals into spaces of detention. The two meanings converge in Forensic Architecture's retooling of architectural practices towards producing evidence (Forensic_Architecture & Weizman 2014; Weizman 2017). Other precedents include artist-architects Diller+Scofidio's critical use of architectural representation (Betsky, Hays & Anderson 2003; Incerti et al. 2007). Relations between modes of representation and depiction or rendering of the facts, and thus protagonists' points of view, are articulated.

(In)visibility is examined in Chapter 5 through visual art practices that employ erasure, redaction, whiting out and other obstacles to perception. The discussion is organised through the "location" of the obstacle—be that in the perceiver, the object sought or the space between—and asks how (in)visibility operates politically and performatively. Key concepts include Derrida's ideas of *sous rature* and undecidability (Galpin 1998a; Spivak 1976, pp. xiv-xv). Jenny Holzer's *Redaction Paintings*, Doris Salcedo's *Palimpsesto,* and Francis Alÿs' performances are primary precedents.

Chapter 6 examines the *sensible* as the last of the threads. I build upon philosopher Jacques Rancière's definition of the *sensible* as that which is available to the senses, delimited by the

space and time of labour or occupation (Rancière 2004, pp. 12-14). The sensible is also explored in regard to embodiment, performance and installation as means to make "matters of concern" (Latour 2004, p. 231) available to perception, not merely through dominant visual modes, but through embodied, spatial experiences. The narrative of Part II forms a loop, returning to the point of departure—performance-installation through which the praxis of *spatial labour* occurs.

Part III expands upon the means by which the research was carried out and the most significant outcomes, with Chapter 7 presenting spatial labour around the US camps and Chapter 8 concerning the CIV. In each chapter, evidence of the camps, their (in)visibilities and their sensible environs are depicted from the perspectives of protagonists whose lives and labours were entangled with the camps. Field Notes at Appendix V detail my situated and embodied encounter with another protagonist-type—the sites and archives. Each chapter then discusses the spatial labour exploring through and critically and performatively reinterpreting architecture's instruments—drawing, models, and text—to render sensible the (in)visibilities, materialities and spatialities of the camps, their recurrence and labours. Whilst Part III focuses on the spatial labour resulting in the four primary performance-installation outcomes—*Razing Manzanar II, Intern[ed]*, *States of Exception* and *Palimpsest*—throughout I reference the iterative investigations documented in Studio Notes found at Appendix VI.

Part IV draws conclusions through discussion of outcomes of *spatial labour* and identifies avenues for continued research.

II. Threads

1. Performing Spatial Labour

In this chapter, I define and contextualise *performing spatial labour.* I offer several definitions of critical architectural and spatial practice and the rationale behind employing installation, with its generally ephemeral spatial conditions, and performance, that enacts in embodied and temporal means, in this research. I put forth the hyphenated hybrid, *performance-installation*, as a vital medium for interrogating questionable architectural acts, such as the building of camps. I also contextualise *performing spatial labour* in relation to dominant and emergent discourses and practices around architecture and performance.

Performing spatial labour has emerged as the praxis through which I enact a two-fold critique of (in)visibility. The first of these (in)visibilities concerns labour and architecture's obscuring labour associated with its own processes (discussed in Chapter 2). The second, and perhaps more egregious of these (in)visibilities, is that architecture, as an art and industry in service to power and authority, has long been complicit in invisible-ising sectors of society which those in power define as "undesirable" (Audeval 2018), as "ungrievable" (Butler 2004), or as "enemy alien" (Cole 2002, 2003)—as discussed in Chapter 3. Given these (in)visibilities as not merely "matters of fact" but "matters of concern" (Latour 2004; Stengers 2016), a critical architecture cannot be a docile handmaiden to commissioning authorities; neither can it be complicit in invisible-ising, nor selectively blind to the outsourcing or externalising aspects of its practice or products. A critical practice challenges the subservience inherent in normative commission relationships; it questions its methods and the application of its products; it interrogates durational expectations of constructed architecture; and it operates through alternative spatial and temporal platforms. A critical practice is one that reveals what normative practice otherwise hides.

Performing spatial labour leverages the alternative economies, spatialities and temporalities of performance-installation in order to operate critically—both critical of what transpires within

the disciplines and what is produced through the disciplines' entanglement with matters of concern. This praxis interrogates and often inverts the normative performativity of architectural instruments by reinterpreting the effects that these instruments produce in the world, as discussed in Chapter 4.

Put simply, architectural labouring is revealed. Instruments such as drawings, models and texts are leveraged, not to produce new enduring buildings and spaces but to expose previously hidden or obfuscated narratives in public fora, to performatively speculate about making otherwise or unmaking. Performing spatial labour renders matters of concern (Latour 2004; Stengers 2016) sensible, knowable through aesthetic experiences.

Critical

What positions afford critical practice? How or why is the in-between—between the spatial and performative in this case—an inherently critical one? "Critical architecture", for example, has repeatedly been defined through a positioning "between". In his seminal essay, K. Michael Hays examines "critical architecture, [as] resistant to the self-confirming, conciliatory operations of a dominant culture and yet irreducible to a purely formal structure disengaged from the contingencies of place and time" (1984, p. 15). Architecture should neither be interpreted as solely an instrument of culture and context nor as the result of autonomous formal operations. Critical architecture, according to Hays, in its practice and its interpretation, resides in the in-between or traversing these two domains.

Cultural, curatorial and political thinker Irit Rogoff's parsing of criticism, critique and criticality helps refine a definition of critical architectural or spatial practice. Criticism, Rogoff argues, is "preoccupied with the application of values and judgements", whilst critique examines "the assumptions and naturalized values and thought structures that have sustained the inherited truth claims of knowledge" (2003). Criticality, building on criticism and critique,

> tak[es] shape through an emphasis on the present, of living out a situation, of understanding culture as a series of effects rather than of causes … [It is] connected … with risk, with a cultural inhabitation that performatively acknowledges what it is risking without yet fully being able to articulate it (2003).

Suggested in Rogoff's last phrase is the importance of doing, of practising as a means of questioning givens, of uncovering unknowns, and cultivating emergent alternatives.

Architect and critic Jane Rendell also argues the value of the in-between, valuing practices moving between architecture and art, between situatedness and non-sites, between the *functions* of architecture and those of art that provide tools for self-reflection, critical thinking, and social change (2006, p. 4). These are functions that shift perception of matters from ones of *fact* to ones of *concern* (Latour 2004). "Critical spatial practices" are, Rendell states, "'reflective' … and take into account their own procedures and methods" (2011, pp. 21-22). Building on Rosalind Krauss' idea of the "expanded field", Rendell argues that *critical spatial practices* operate in "a more expanded field than architectural" practice typically operates within (1979; 2011, pp. 20-21). As a method for developing this place between, Rendell destabilises "binary assumptions … about the relationship between art and architecture … theory and practice" (2006, p. 9). She refuses to place one above the other, employing a new term that is both and neither art nor architecture (2006, p. 9): *critical spatial practice* is something more.

Rendell further argues that interdisciplinary research, such as that between architecture and art,

> calls into question the ideological apparatus that structures the terms and methods of specific disciplinary practices ... [It] question[s] dominant processes that seek to control intellectual and creative production, and instead generate[s] new resistant forms and modes of knowledge and understanding (2007, pp. 1-2).

Her argument demands movement out of the centre of disciplinary territory, and into unsettling in-between and overlapping positions, where new tools, practices and perspectives can be leveraged to think and act critically.

Following Rendell's model, *performing spatial labour* is the term I use to define a praxis through which to explore questions that are neither solely architectural, performative, nor those of labour, and also more than the three combined.

Spatial, rather than *architectural*, considers a spectrum of conditions, from built and enduring structures to the ephemeral and embodied. Spatial, not surprisingly, is the more prevalent term used by socially entangled practices including, but not exclusively producing, constructed environments (Awan, Schneider & Till 2011; Petrescu & Trogal 2017; Till 2009).[9] On the immaterial end, this includes Michel de Certeau's concept that the spatial "organizes movements" and "is a practiced place" (Certeau 1984, p. 117). And as a practised place, it opens space to iterative repetitions and differences; spatial and temporal '*différances*';[10] rehearsals and mis- or infelicitous performances, which I return to below (Derrida 1982, p. 8; 1988, pp. 14-16). *Space*, asserts performance scholar and curator Roselee Goldberg, "becomes the medium for practice" in which "ideas are materialized, experience experienced" (2009/2010, pp. 53, 62).

On the material end, the alternative temporalities and scales of installations optimally afford testing of spatial ideas. Anne Ring Petersen's study of installation art identifies three core qualities of this inter- and trans-genre, revealing its uniquely critical position, in-between spatial and performative concerns. Installations enact three things:

I. Installations activate space and context.

II. Installations stretch the work in time, whereby its characteristic becomes that of situation and process.

[9] A shift from the architectural to the spatial builds upon architect Cedric Price's (1968, 1984, p. 18) argument that a building is not necessarily the solution to a spatial question. It maybe programmatic.

[10] Derrida parses two senses to his neologism *différance:* deferral and difference. *Différance* as *temporising* implies "putting off until later" and "a detour, a delay, and a relay, a reserve, a representation; *différance* as *spacing* implies to be not identical, to be other... an interval, a distance, spacing" (1982, p. 8).

> III. Installations have a phenomenal focus on the viewer's bodily and subjective experience, and on the temporal aspect of reception (Petersen 2015, p. 41).

For architects, installations' (relatively) shorter lifespans and lead-times allow timely interrogations of contemporary issues. Architect-artist Elizabeth Diller states that installations are means to "construct ideas" (2007). Rather than propose solutions, through the design and construction of temporary environments, installations problematise conditions and foreground concepts around such topics as *body*, *memory*, and *public space* (Bonnemaison & Eisenbach 2009). As vehicles for "experiencing experience", installations render acts of speculating and reflecting about pasts, presents and alternative futures sensible (Goldberg 2009/2010, p. 62).

When the spatial and performative are explored together, they afford spatial unfolding in time and eventfulness. "Performative installations", writes curator Angelika Nollert, "link between ephemeral performativity and static installation … (and allow) fleeting aspects of artistic production (to) continue to take effect within the installation" (2003, pp. 8-9). Similar to Petersen's pointing towards space, time and perceiver, Nollert suggests a link between two important terms for this research—that of performing and the unfolding labour of making. Her term and definition, however, assume that *performative* is a qualifier or modifier of a primary and inherently static spatial condition. *Performing spatial labour* places performance and installation in an equitable dialogue, valuing both installing labour and labouring to install.

Spatial + Performative

The relationship between the spatial and performative explored through *performing spatial labour* is also distinct from dominant discourse and practice around performance in architecture. The discipline tends to define performance in terms of the effective functioning of a building, space or constructed component in response to changing environmental conditions or human activity. This form-performance nexus, articulated by Kolarevic and Malkawi (2005) and Grobman and Neuman (2012) amongst others, can be equated with the technological prong

of performance studies scholar Jon McKenzie's tri-partite "performance—or else" challenge (2001, pp. 3-12). In McKenzie's theory of performance, he connects previously separate performance paradigms—the *technological* concerned with *effectiveness*, the *organisational* with *efficiency,* and the *cultural* concerned with social *efficacy*. Following this model, architectural *practices* rise to the organisational challenges to perform efficiently; Peggy Deamer and the coalition Who Builds Your Architecture? or WBYA? (Baxi et al. 2017), discussed in Chapter 2, as well as Reinhold Martin (2003) and Keller Easterling (2014) shed critical light on ethical complexities and externalities of the discipline's organisational performances. Forming the third prong are architecture's cultural performances, concerned with its social efficacy. In these terms, architecture is challenged to perform not only as the locus of event, but also as event itself. A lineage of architects has contributed to this "shift of orientation ... from what the building is to what it does" (Leatherbarrow 2005, p. 7). This line of discourse and practice builds upon the speculative work of Cedric Price (Price & Littlewood 1968), and continues to evolve through theories and practices of *event-space* from Bernard Tschumi (1994) to Dorita Hannah (2018) and hybrid practices including Alex Schweder's *performance architecture* (2011). Contrary to Nollert's assumption that installations are "static" constructs, performance-installations, if responding to McKenzie's tripartite challenge, would respond to changes in environment and use, critically leverage organisational structures, and afford scripted as well as "unscripted events" (Leatherbarrow 2005, p. 11). Performing calls attention to both the unique, fleeting act and the repetitive doing, the executing of actions and the producing of effects.

According to performance scholar Elin Diamond, "performance is always a doing and a thing done" (1996, p. 1). Considered architecturally, Diamond's stance affirms the importance not only of the built edifice as the thing done with its associated performances, but also those performances of human labour involved in the making. In the production of built space, before the doing-as-constructing, many other labours are performed. These include acts of writing specifications, annotating drawings, constructing physical and digital models, and drawing up

schedules. The ensemble forms the primary and contractual *instruments* that call forth spatial conditions; these are scores that order future performed labour. As such, these instruments may also be considered *performatives* as they call forth both the forms of labour and the spatial conditions they produce. Performatives, as defined by philosopher of language John L. Austin, and “performative utterances” are speech acts that bring into being that which they announce, such as declaring two people married, christening a ship, and sentencing someone to prison (1966, p. 6). They are, however, contingent on appropriate "circumstances" such as spatial context, props and "other actions, whether 'physical' or 'mental'" for them to be "felicitous" (Austin 1966, pp. 8-9, 14-18). They are not merely words spoken. There is a designed ensemble.

But what if circumstances cannot all be met, site conditions change, props are missing, scripts and instructions cannot be followed? As Derrida argues, the success of Austin's performative is contingent on "'conventional procedure,' 'correctness' and 'completeness' ... (and) that failure is an essential risk of the operations under consideration" (1988, p. 15). Felicitous performances are improbable. In fact, inherent in performance are (in)felicitous opportunities for "mis-executions, non-executions" (Austin 1966, p. 18). In unpacking these infelicities, Derrida illuminates the "internal and positive conditions of possibility" for making otherwise, in the "anomaly, exception, 'non-serious,' citation... (as) the determined modification … iterability" (1988, p. 17). The iterative and reiterative, artist-educator Barbara Bolt writes, are "mechanisms for movement and transformation" (2008, p. 6); they are generative conditions. Latent in repeated performances are differences, or *différances*—the *spacing* that differentiates, distances, and spaces; the *temporising* deferrals that "suspend the accomplishment of fulfillment of the 'desire' or 'will'" (Derrida 1982, p. 8). The iterations and differences of the performative inflect upon the spatial as inconclusive comings into being, or unbecoming, fraught with (felicitous) risk and potential failure. The spatial and performative interpreted from this perspective are more akin to the doing, and doing again, over and over, than the thing done; more akin to labour.

2. Labour

> *"My working will be the work" (Ukeles 1969, p. 3).*

Work or Labour

Critical practices, Rendell (2011, p. 21) argues, call into question their methods of production, and thus critical architectural practices examine more than the objects created; they must interrogate the webs of relations affiliated with making processes and resulting effects these processes may inadvertently produce. While craftsmanship, particularly when refined, is celebrated in the scholarship of Kenneth Frampton (1995, 2002), Juhani Pallasmaa (1996) and Richard Sennett (2008), labour in its larger social and political economies has not been accorded its due, until recently. Architect Peggy Deamer (2015, 2018) with Philip Bernstein (2010) have been instrumental in returning the politics and ethics of architects' immaterial and material work to the discipline's attention. The timing may be related to shocking statements made by the late Zaha Hadid and Frank O. Gehry who claimed no responsibility for externalities[11]—labour practices or environmental damage—associated with the construction of their *oeuvre* (Riach 2014), or to more recent revelations that interns working under architect Junya Ishigami on the 2019 Serpentine Pavilion were unpaid (Hilburg 2019). Renewed interest in labour also follows advocacy by Who Builds Your Architecture? in collaboration with Amnesty International, calling attention to unfair labour practices such as the indentured servitude of migrant construction labourers on Gulf region projects (Baxi et al. 2017). Another recent example is the 2016 Venice Architecture Biennale Polish Pavilion's focusing on construction site conditions (Frearson 2016).

[11] According to the *OECD Glossary of Statistical Terms,* "externalities refers to situations when the effect of production or consumption of goods and services imposes costs or benefits on others which are not reflected in the prices charged for the goods and services being provided". This includes positive externalities such as the pollination by bees of trees and flowers outside the orchards they were "hired" to pollinate, or the cancer caused in a population due to the chemicals leeched into the soil from a near-by industry.

Yet, in architectural circles distinctions between work and labour tend to be disregarded, or parsed differently (Deamer & Ng 2018). Attending to the distinction between work and labour creates an opportunity to consider the ongoing, cyclic nature of labour, to examine causes of, and develop antidotes to, its invisibility.

Hannah Arendt suggests that work is goal oriented, related to *homo faber's* fabrication of things, ideas, instruments, and works (1998, pp. 80-81). Labour, by contrast, is associated with the tasks of the body that attend to physical upkeep and survival; it is an ongoing, repetitive activity that does not yield works *per se*. Arendt further differentiates between performers of these actions in a clearly anthropocentric hierarchy of dignity—*homo faber* versus *animal laborans*. A similar division is also taken up in Giorgio Agamben's reflection (2008, p. 31) on *homo sacer*, and the fundamental political split between *bios* and *zoë*, *People* (as politically existing) and *people* (as *bare, naked* or *mere* life), those included and those excluded. The obstacle to politically appear is due to one's being tied to labour supporting those who do appear (2008, pp. 36-39). Jacques Rancière also examines how labour space and time creates a divide between those who appear and those who do not. The "distribution of the sensible" he writes,

> is a delimitation of spaces and times, of the visible and the invisible, of speech and noise, that simultaneously determines the place and the stakes of politics as a form of experience. Politics revolves around what is seen and what can be said about it, around who has the ability to see and the talent to speak, around the properties of spaces and the possibilities of time (2004, p. 14).

Space and time collude, politically, to afford appearance or render invisible.

Making Up + Making Real

Aesthetic theorist Elaine Scarry states that the "[h]uman action of making entails two distinct phases—*making up* (mental imaging) and *making real* (endowing the mental object with a material or verbal form)" (1985, p. 21). This idea of making up and making real corresponds to two states of becoming, and the movement between them. I argue that these movements

correspond to the shifts between labouring with the *immaterial* (ideas and information) across ~~*im*~~*material* (instruments) to the *material/embodied* (with and towards built form). In architecture, the *instruments,* including drawings, models and texts, as already suggested, may be considered performatives necessary for the execution of the work or *oeuvre*.

How and where does invisibility come into this story? Scarry argues that for some artefacts to perform their functions with authority the trace of the author or designer must be concealed. The authority of such artefacts is established, Scarry writes (1985, p. 311), through the "eclipsing or erasing of the first half of the arcing action"—that is the making up phase. This contrasts with those artefacts "intended to be recognizable as fictitious (made up) hav[ing] pronounced the signatures attached to them". In unpacking the difference between fiction and fact, Scarry suggests that perceiving artefacts as unquestionable givens goes hand in hand with concealing traces of their making and makers. The hidden maker of facts is no mere or singular mortal; it may be natural forces or an aggregated and inscrutable authority. Following Scarry's argument, mountains, laws and cities may be understood as facts, whereas individual buildings are made up, traceable by their signatures, back to their de-signers, and to the evidence residing in the instruments that instructed their making. Is there a way, however, to interrogate artefacts of assumed authority—(arte)facts without signatures—such as massive settlements called forth through governmental utterances and executed by aggregated bodies or agencies? I argue that even colossal government agencies such as Roosevelt's War Relocation Authority (WRA) or Papon's Préfecture de Police and the spaces that these seemingly unquestionable and unquestioned authorities called into being can and must be scrutinised. Their own agency documents, through inclusion or omission, as well as sites and eyewitnesses' testimonies, reveal the fallible forces behind the governmental utterances.

Unbecoming

While the “erasing of the arcing action of making” is one form of invisibility, another form manifests in the state of *making real*, in the combination of toil and substance that has not yet come into being or the state of its becoming undone—its *unbecoming.* This is an invisibility concerning the obscene nature of the formless, or *informe.* As defined by writer and philosopher George Bataille, "[a] dictionary begins when it no longer gives the meaning of words, but their tasks. Thus, *formless* is not only an adjective having a given meaning, but a term that serves to bring things down in the world" (1985, p. 31). Reflecting on the *informe*, art historians Yve-Alain Bois and Rosalind Krauss state that “[n]othing in and of itself, the formless has only an operational existence: [formless] is a performative, like obscene words, the violence of which derives less from the semantic than from the very act of their delivery. The formless is an operation” (1997, p. 18). The formless performs.

The body of work realised by architecturally educated artist Gordon Matta-Clark is replete with such performative operations of unmaking space. *Splitting* (1974a), for instance, principally known through assembled photographs and re-situated building fragments, was also a performance of labour, as captured in video documentation (Figure 1). Footage shows Matta-Clark suspended from the eaves of the roof, making chain-saw cuts into the clapboard siding. In another shot, we see him cranking a hoist to crack open the latent fractures in a suburban American house (Attlee & Le Feuvre 2003). The videos celebrate the embodied labour, while critically exposing the space in an unbecoming state. Considering his "work as 'work'", art historian Pamela Lee writes, "enacts a critical paradox. His art begs the question of the status of the work of art, its ontological security" (2001, p. xii). Buildings are unbuilt so that they no longer shelter; work is recast as play, practice or use. The *anarchitecture* group he initiated sought not to solve architectural problems, but to work against architecture, exploring "completion through removal ... collapse ... emptiness" (Attlee & Le Feuvre 2003, p. 48; Lee 2001). He exploited spatial excerpting, erasure and unbecoming on the page as instructions as well as in full-scale, physical

reality during the interval prior to demolition of the architectural bodies upon which he enacted his ephemeral works.

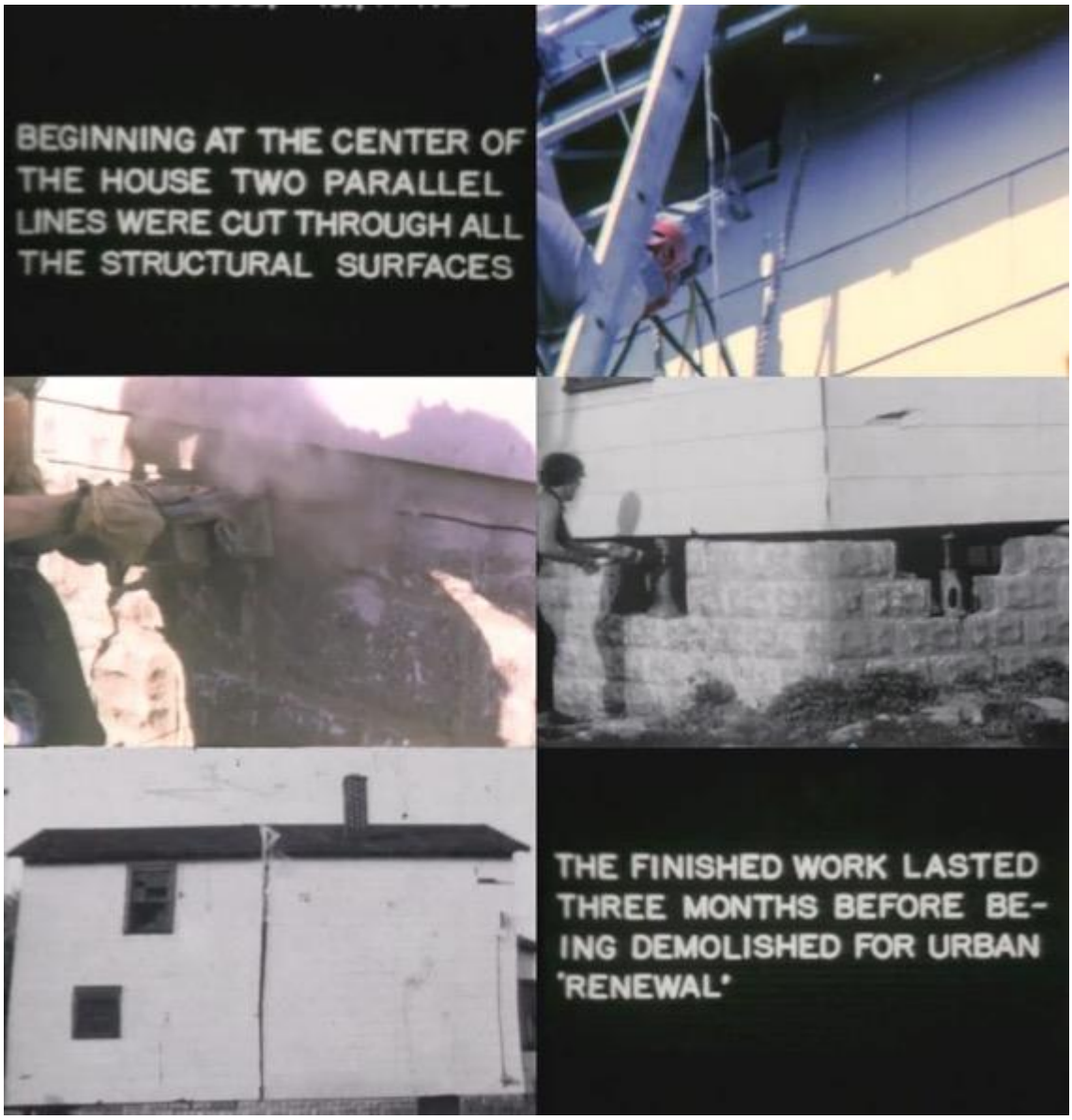


Figure 1. Gordon Matta-Clark, *Splitting*, © 1974 Estate of Gordon Matta-Clark / Artists Rights Society (ARS), New York (Matta-Clark 1974b). Video stills: Beth Weinstein.

Stains, disrepair, and waste are also unbecoming aspects of the built, and, as architect Hilary Sample has declared, “maintenance is obscene" (2016, p. 73). Maintenance is a performance of labour to be hidden, one hiding the removal of the un-seeable stain. Yet, Sample’s interest in maintenance is rooted in architects’ obsession with perpetuating the idealised image of the just-completed building. In *Koolhaas Houselife* (2008), Ila Bêka and Louise Lemoine offer a rare architectural reflection on maintenance that both dignifies maintenance worker Guadalupe Acedo as star and features her interminable labour as plot. The film follows her Sisyphean battle to upkeep the OMA-designed Bordeaux house which is falling apart. The ongoing handiwork of maintenance of which Sample writes, as it typically occurs in office towers around the world, transpires in partitioned off spaces and times—suspended in front of the building exterior and indoor after hours. It is outsourced—overseas, to the global south, or performed by categories of persons not regularly found amongst the office employees. At times, labour is right there, but overlooked, as is the general case of the uniformed cleaning staff in our midst. Even when perceived, Suzi Gablik argues, maintenance workers’ identity becomes attached to the filth with which they labour (1991, pp. 71-72). Maintenance is work no one wants to do, yet, as artist Mierle Laderman Ukeles (1969) proclaims, it takes all the time. It is also an obstacle to making art. In *Maintenance Manifesto*, she declares:

> C. Maintenance is a drag; it takes all the fucking time (lit.)
>
> The mind boggles and chafes at the boredom. The
>
> culture confers lousy status on maintenance jobs=
>
> minimum wages, housewives=no pay (1969, p. 2).

In her manifesto-proposal "*Maintenance Art*", she writes that she will exhibit "pure maintenance ... as contemporary art" (1969, p. 2). In documentation of *Hartford Wash* (1973), Ukeles is seen on her knees washing the exterior marble steps of the Wadsworth Athenaeum while museum-

goers pass her by (Figure 2). She is inside the institution, cleaning the glass exhibition vitrines. Beyond revealing undervalued labour, an ethic of "CARE" underpins her work. As a counterpoint to *avant-garde,* new, radical and single-authored work, CARE perpetuates, renews, protects. It takes the refused, polluted, and ravaged, and transforms them such that they become "purified, depolluted, rehabilitated, recycled" (1969, p. 4). In *Touch Sanitation* (1979–80), she dignifies labour by thanking, with a handshake, thousands New York City sanitation workers for "keeping (the city) alive" (Gablik 1991, p. 70). While unspectacular, such actions unsettle in that they bring to the fore the obscene performances of building upkeep and the even more obscene dis-regard for these vital forms of labour.

Invisibility also typically befalls the un-named architectural interns, iteratively unmaking and remaking the instruments of architectural production in architectural offices. At times, these are paid, but more often than not they are underpaid or not paid at all. At times, their labour entails picking up *red-lines*—the seemingly endless revisions on drawings at every stage of projects. At others, it involves printing out countless 3D models overnight. At others, it is the physical labour fabricating and installing high-profile ephemeral works commissioned by major cultural institutions. The argument for not remunerating interns, one designer claims, is that these interns acquire valuable knowledge working in his studio that is not available at high-price design schools (Fairs 2019). Thus, interns providing unpaid labour in exchange for mentoring is a bargain!

The artistic community is perhaps a few steps ahead of architecture in terms of critically and creatively reflecting on the precarity of creative labour, as well as the "artificial hells" (Bishop 2012) and "nightmares" (Miessen 2010) of socially engaged and participatory practices (Jackson 2011; Kester 2011). Social relations *are* the content of some artists' practices (Bourriaud 2002). While the social, ecological, and economic webs of relations are not the primary content of this practice as research, there is no ignoring the ethics of labour. As exemplified by Ukeles' works, maintenance and care concern the social in addition to built environs.

Figure 2. Mierle Laderman Ukeles, *Washing / Tracks / Maintenance: Outside*, 1973. Part of Maintenance Art Performance Series, 1973-4. Performance at Wadsworth Atheneum, Hartford, CT. © Mierle Laderman Ukeles. Courtesy the artist and Ronald Feldman Fine Arts, New York. (Ukeles 1973).

Performance studies and practices offer additional tools for thinking about labour and its visibility—that not all labour is invisible. Performance studies scholar Bojana Kunst (2015) identifies several conditions under neo-liberal capitalism impacting persons she calls "art-workers". These conditions are curious particularly in comparison to architectural labour. Kunst builds her argument upon Maurizio Lazarrato's (1996), Michael Hardt's and Antonio Negri's (1999; 2000) analyses of neo-liberalism and shifts from material to immaterial and affective forms of labour; on Paolo Virno's (2003) reflections on labour, political action and intellect; and sociologists Luc Boltanski and Eve Chiapello's concept of a "new spirit of capitalism" (2005, p. 165). Kunst argues that the contemporary art-worker has moved from the invisibility of the studio or factory to an imperative to be visible. Not only should the art-worker "perform or else", as articulated in Jon McKenzie's challenge (2001, pp. 3-12). They should also be exemplary entrepreneurial workers, doing so under precarious, nomadic conditions while simultaneously self-promoting their every activity. The art-worker today is hyper-visible out of necessity to get the next gig, residency, or invitation to participate in a project (Kunst 2015, p. 187). Gabriele Klein concurs with Kunst, arguing that the art-worker exemplifies the

> permanently productive class that is always 'at work' and who models through 'creative, project-oriented, flexible work, the creation of a work biography, self-presentation and self-styling, (and) the documentation of one's own creation … the working ethos of neoliberalism' (2012, pp. 12, 13).

Today's artist no longer works on art-objects. Rather, Kunst (2015) argues, they propose projects to be realised in a future time, in relation to institutions and residency sites, with various consultants and collaborators. These conditions approximate the project-based working method familiar to architects: always in relation to place, clients, institutions, consultants, in the future, and highly contingent. Kunst's (2015, pp. 137, 153) critique of the current state of the "artist as (precarious, flexible, hyper-visible and project-based) worker", I would argue, offers a valuable lens onto the architect-labourer—labouring that never really finishes.

Sisyphus Choreographed

Kunst's focus on the labouring, dance-based art-worker becomes particularly pertinent when correlating architecture and choreography—spatial and embodied practices. Etymologically, choreography originates in both writing—often interpreted in this context as designing or making—and chorus, the movement of a corps, a body, or a body of bodies. As a performance medium, movement and stillness, spacing and placing of bodies are the (im)materials with which one labours and produces effects. Architects, and particularly landscape architects exemplified by Lawrence Halprin, often speak of their craft as choreographing movements in space. Halprin (1966) developed practices and tools of "motation" to score or notate human movement-space relations. Choreographer William Forsythe states that "choreography is about organization; either you're organizing the body, or bodies with other bodies … or a body with other bodies in an environment that is organized" (2007). His definition bridges embodied and spatial practices. Choreographic practices can thus be understood as those that foreground organising bodies, space and time. In the case of performing spatial labour, the organising of movements and stillnesses, placing and spacing, rehearsing and improvising, scoring and drawing concern bodies labouring on and at instruments that make up, as well as the matter that makes real, spatial conditions.

Where choreographies of spatial labour are concerned, Yvonne Rainer's early works are important precedents. Amidst emerging conceptual and minimal art practices and with peers at New York City's Judson Church in the mid-1960s, Rainer explored democratised, everyday movements "that dramatized the question of individual agency and society" (Wood 2007, p. 10). Using abstract scoring practices, her non-narrative, task-based choreographies foregrounded the "doing and making" of the work, in which "the work (of art) is simultaneous with the work (effort) of its execution" (Wood 2007, pp. 26-27). Time is measured in duration of tasks. In *Parts of Some Sextets* (1965a) and *Carriage Discreteness* (1966b), for example, performers hauled mattresses or sheets of plywood from one part of a space to another, stacking them and

unstacking them; they walked up and down staircases; they assisted each other's fall with supporting pillows (Figure 3). It took the time it took. Reflecting on these actions, Rainer wrote that there was "something ludicrous and satisfying about lugging that bulky object around, re-moving it from scene and re-introducing it. No stylization needed" (1965b, p. 168). Not unlike Matta-Clark and Ukeles, she stripped away—saying "no to spectacle, no to virtuosity", and worked against completions (1965b, p. 178). Rainer found interest in failure, in "trying to do this thing that is impossible to do perfectly, and ... create(s) something else" (Meise & Rainer 2010, p. 170). She explored "repetition of actions ... relentless recitation ... inconsequential ebb and flow all combined to produce an effect of nothing happening" (1965b, p. 178). On the back-stage-less stage of Judson Church and New York Armory, Rainer and her peers carried out inconclusive choreographies of labours.

Performing spatial labour has become the active tool for researching, reflecting upon and making present potentials of “doing” and “un-doing” architectural events, specifically those called forth through governmental utterances. *Performances of spatial labour*, be they around the phases of making up or making real, are inherently political practices in that they bring onto the scene otherwise invisible labour, they reveal spaces in unbecoming states, and they performatively query built (arte)facts that themselves have been rendered invisible or inscrutable. The off-screen or obscene is no longer denied visibility. Similarly, no (arte)fact is shielded from scrutiny; in fact, works produced by authorities demand to be scrutinised. Performance, the action of (un)doing, can be wielded as the tool to either make or unmake, to project or forensically examine. The practices include *immaterial labour* that is organisational and relational—tasks of choregraphing flows and connections between ideas, bodies, materials, spaces, places, times. They also involve ~~*im*~~*material labour* that is instrumental for project-making—iterative writing and editing prescriptive texts, drawing (and erasing) drawings, assembling and iterating models, prototyping and testing, and repeating. And they encompass

material/embodied labour that becomes discursive when executing these instruments—the making and unmaking of space, be that with normative materials, bodies, or other elements.

Figure 3. Yvonne Rainer, *Carriage Discreteness*, 9 Evenings: Theatre & Engineering, October 1966. Images: a) video still: Alfons Schilling; b) Photo: Adelaide De Menil. (Rainer 1966b).

3. Internment

> *If understanding is impossible, knowing is imperative, because what happened could happen again (Levi 1987, p. 396).*

In her history of concentration camps, writer Andrea Pitzer argues that the practice of *reconcentración*, as it was initially called, has been in continuous existence, somewhere on the globe, over the entirety of this past century (2018, p. 5). There are undeniable distinctions between self-organised and government or nongovernmental organisation (NGO)-created camps, between refugee camps or Internally Displaced Persons (IDP) camps and what Hannah Arendt categorises as the "Hades, Purgatory and Hell" of internment, concentration and extermination camps (Arendt 1968, pp. 195-197; Friedman 2012). Scholars in the field of critical camp studies, and activists working with today's detained communities, can further illuminate the spectrum of conditions displaced populations face in camps (Abourahme 2105; Cohen & Van Hear 2017; Hilal & Petti 2013; McConnachie 2016; Sigona 2015; Torres 2015). Yet, common to these types or devolutions of camps are acts of displacing and concentrating civilians due to "racial, cultural, religious, or political identity, not because of any prosecutable offense" (Pitzer 2018, p. 5). They are populations categorised by governments as "undesirable" (Audeval 2018) or "enemy alien" (Cole 2002, 2003) as a means to marginalise or strip them of rights. They are also categorised as "ungrievable", to use Judith Butler's term, as a means of stripping them of humanity (2004).

Through displacement and confinement, space and architecture contribute to the removal of individuals from society. Reflecting on Hannah Arendt's *We Refugees* and European camps of WWII, Giorgio Agamben unpacks how camps arise in relation to states of exception, stating that

> The camps… were not born out of ordinary law, and even less… a transformation (or) development of prison law… they were born out of the state of exception and martial law… The camp is the space that opens up

> when the state of exception starts to become the rule. In it, the state of exception, which was essentially a temporary suspension of the state of law, acquires a permanent spatial arrangement that, as such, remains constantly outside the normal state law (Agamben 2008, pp. 37, 39).

Whilst distinctions between types of camps described above and the degree to which they de-humanise are, many argue, glossed over by Giorgio Agamben, he nonetheless points out that the camp is neither an anomaly nor thing of the past; rather, it is the "hidden matrix and nomos (law) of the political space in which we still live" (1998, p. 166). It is recurrent, as evident in the revival of historic sites of internment for that purpose once again and the proliferation of detention centres along the US border with Mexico (Dickerson 2018; Fenwick 2019; McGuigan 2019). It is equally evident in the continued detention of immigrants in Administrative Retention Centres (CRAs) under France's re-instated (if not permanent) State of Emergency Law (Blanchard 2016; CIMADE et al. 2017; Mechaï & Zine 2018). Space, according to Michel Foucault, "is fundamental in any exercise of power" (1997, p. 361), and the spatial layout of the camp, a "fundamental instrument of discipline" (2009, p. 31). Barracks are amongst the construction units governing authorities produce to *anatomo-politically* subjugate bodies and *bio-politically* control populations (1978, p. 139).[12] "Discipline belongs to the order of construction" (2009, p. 32). Yet, the camp, does not only appear in forms modelled after Roman military camps. It materialises, Agamben points out, in places as diverse in type, scale, and visibility as stadia and the waiting zones of international airports (1998, p. 174).

Yet, the controlling of Japanese American and Algerian French populations was not merely economically motivated management: racial fear, prejudice and real or imagined threats to empire and sovereignty motivated the internments this research examines. Populations, such as Muslim French from Algeria (FMAs) and people of Japanese ancestry in the United States

[12] Foucault (1978, p. 139) defines *anatomo-politics* as the disciplining and optimisation of bodies (for economic contribution) and *bio-politics* as the regulation of biological processes including birth, mortality, health.

were deemed to be a threat to empire or national security, and classified as less than full, equivalent citizens.[13] But how can one citizen be less of a citizen than another? Building upon Foucault's writing on *sovereignty* and *governmentality* (2009, p. 144; Rabinow 1991, pp. 259-261),[14] Judith Butler remarks, in the wake of 9/11 and the US government's growing practice of "indefinite detention", upon a shift that

> Law itself is either suspended, or regarded as an instrument that the state may use in the service of constraining and monitoring a given population; the state is not subject to the rule of law, but law can be suspended or deployed tactically and partially to suit the requirements of a state that seeks more and more to allocate sovereign power to its executive and administrative powers (Butler 2004, p. 55).

Under such circumstances, unchecked sovereign power re-emerges, acting outside and above the law, empowered to determine the life and death of individuals and communities, and the indefinite detention of those deemed enemies of the state.

The camp is a space that is rarely produced through popular vote or representative democratic bodies such as the United States Congress and Senate or the French *Assemblée Nationale*. They are penned by heads of state, claiming national security as the motive, in the form of executive order or decree. I call these acts (of law or excess of law) *governmental utterances*, building upon philosopher of language John L. Austin's theory of *performatives*, *performative utterances*, or *speech acts* (1966, p. 6). These acts, *governmental utterances*, performed with the "appropriate circumstances" of solemn scenographic environments, supporting actors, and instruments (Austin 1966, pp. 8-9, 14-18), bring into being other spatial conditions—camps—

[13] After WWII, all *Français Musulmans d'Algérie* (FMAs), or Muslim French from Algeria were French citizens, but were issued different national identity cards from non-FMAs; first-generation Japanese Americans were denied the right to citizenship and to own land.

[14] Sovereign power as the ancient right to take life or let live versus governmentality as an ensemble of apparatuses allowing specific forms of power targeting populations, leveraging "political economy as its major form of knowledge, and apparatuses of security as its essential technical instrument" (2009, p. 144).

and the myriad forms of (in)visibility that they produce. The conditions of (in)visibility this research examines are products of governmental utterances which declare states of exception.

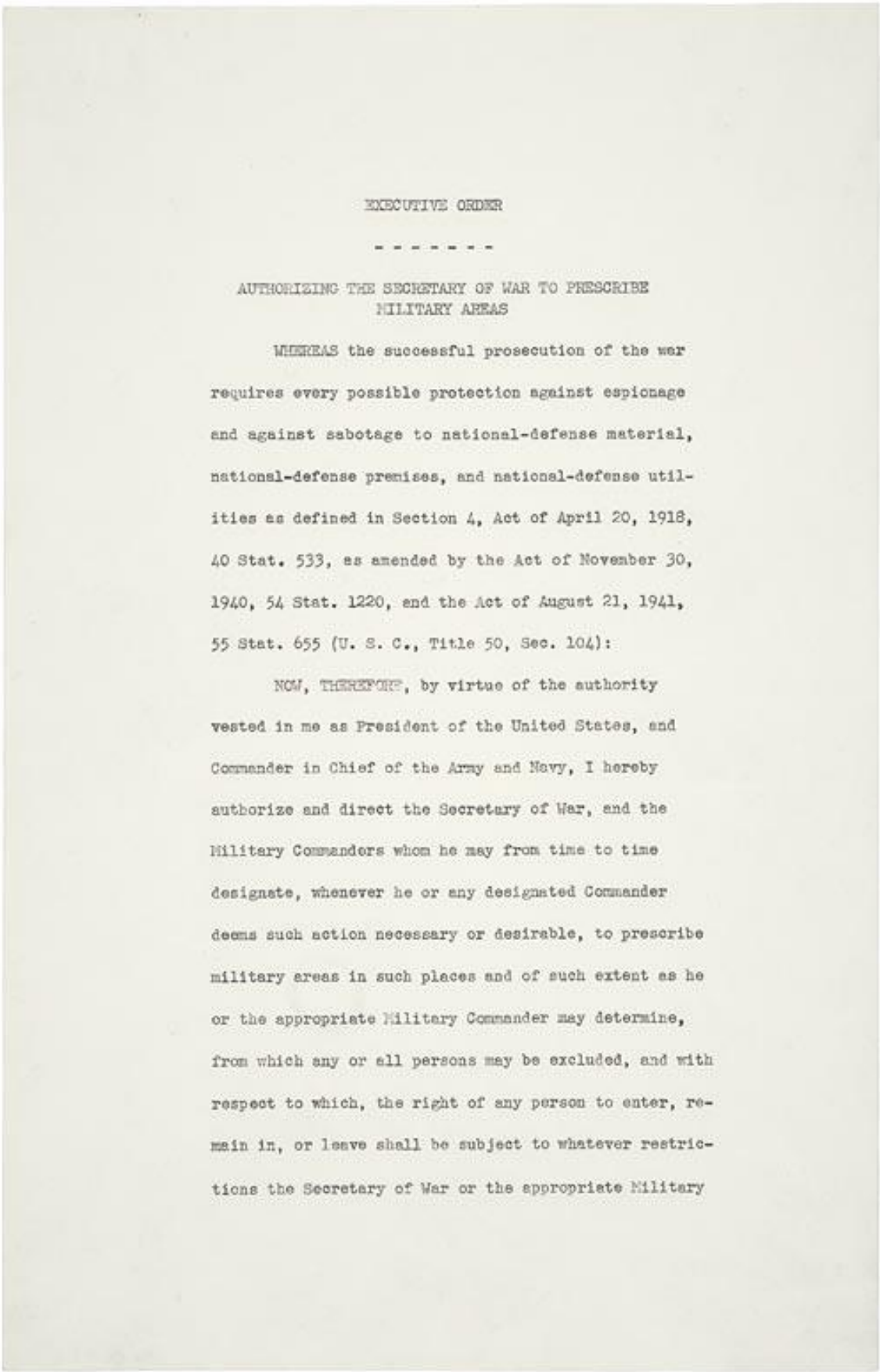
Case Study Overview

The practice-based investigation was framed through two case studies of now-demolished internment spaces created under states of exception. They were examined in terms of the (in)visibilities of the spaces themselves during their operation and today, the (in)visibilities they produced, and the (in)visibility of labour(er)s within their confines.

The first of these governmental utterances was proclaimed by Franklin D. Roosevelt (Figure 4). The 1942 Executive Order (EO) #9066 (1942a) authorised the forming of a Military Exclusion Zone that extended along the entire west coast of the continental United States and into Arizona. EO #9102 (1942b) directed the formation of a War Relocation Authority (WRA) to create and administer Relocation Centres (otherwise, internment camps) where the "excluded" and "evacuated" (Roosevelt 1942a, 1942b) population of all persons of Japanese descent were "warehoused" (Horiuchi 2005, p. 118) until the end of WWII.[15] As authorised by the EOs, the WRA set up eighteen temporary Assembly Centres and constructed ten longer-term relocation centres that operated from mid-1942 through November 1945. To do so, the WRA had to find easily acquired, low-slope, arable property, remotely located from dense populations yet accessible via rail lines or bus. The WRA also had to rapidly procure vast quantities of construction materials for concrete slabs, block walls, and wood-frame buildings. There, 120,000 “enemy aliens” would be contained and controlled in an inexpensive and self-sustaining way. In four of these camps—Santa Anita and Manzanar, in California, and Gila and Poston in Native American lands in Arizona—interned citizens engaged in contract labour, weaving camouflage

[15] The US Government used the terms “excluded” and “evacuee” in reference to populations denied the right to live within the Military Exclusion Zones. Based upon her comparative analysis of government housing, Lynne Horiuchi (2005) codified the barracks as “warehousing”.

netting for the US Army. Dorothea Lange's once-censored photographs show this perverse knot of invisibility—an invisible-ised population, in a sectioned off space of a camp that was already out of sight, weaving devices of obfuscation for the government that confined them there (Lange, Gordon & Okihiro 2006). Most traces of these camps have been obliterated. They are invisible. Yet, the architecture of the camps and what it was like to live and labour there can be known through government documents, eyewitness images and testimonies of the interned (Houston & Houston 1974; Robinson & Adams 2002). The traces diverse protagonists have left behind render different views onto the camps. The camouflage-work and the other forms of labour occurring there—fabricating scale models of German war ships for the Navy and moulding adobe bricks for camp building construction—informed material and labour practices I explore in a body of performance-installations including *Intern[ed]* and *States of Exception,* and the performance for video *Razing Manzanar II*.



EXECUTIVE ORDER

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AUTHORIZING THE SECRETARY OF WAR TO PRESCRIBE MILITARY AREAS

WHEREAS the successful prosecution of the war requires every possible protection against espionage and against sabotage to national-defense material, national-defense premises, and national-defense utilities as defined in Section 4, Act of April 20, 1918, 40 Stat. 533, as amended by the Act of November 30, 1940, 54 Stat. 1220, and the Act of August 21, 1941, 55 Stat. 655 (U. S. C., Title 50, Sec. 104):

NOW, THEREFORE, by virtue of the authority vested in me as President of the United States, and Commander in Chief of the Army and Navy, I hereby authorize and direct the Secretary of War, and the Military Commanders whom he may from time to time designate, whenever he or any designated Commander deems such action necessary or desirable, to prescribe military areas in such places and of such extent as he or the appropriate Military Commander may determine, from which any or all persons may be excluded, and with respect to which, the right of any person to enter, remain in, or leave shall be subject to whatever restrictions the Secretary of War or the appropriate Military

Figure 4. US President Franklin D. Roosevelt, Executive Order #9066 Authorizing Military Areas, February 19, 1942. (National_Archives 2017).

LOIS

LOI n° 55-385 du 3 avril 1955 instituant un état d'urgence et en déclarant l'application en Algérie (1).

L'Assemblée nationale et le Conseil de la République ont délibéré,

L'Assemblée nationale a adopté,

Le Président de la République promulgue la loi dont la teneur suit:

TITRE Ier

Art. 1er. — L'état d'urgence peut être déclaré sur tout ou partie du territoire métropolitain, de l'Algérie ou des départements d'outre-mer, soit en cas de péril imminent résultant d'atteintes graves à l'ordre public, soit en cas d'événements présentant, par leur nature et leur gravité, le caractère de calamité publique.

Art. 2. — L'état d'urgence ne peut être déclaré que par la loi.

La loi détermine la ou les circonscriptions territoriales à l'intérieur desquelles il entre en vigueur. Dans la limite de ces circonscriptions, les zones où l'état d'urgence recevra application seront fixées par décret pris en conseil des ministres sur le rapport du ministre de l'intérieur.

Art. 3. — La loi fixe la durée de l'état d'urgence qui ne peut être prolongée que par une loi nouvelle.

Toutefois, en cas de démission du Gouvernement ou de vacance de la présidence du conseil, le nouveau gouvernement devra demander la confirmation par le Parlement de la loi déclarant l'état d'urgence dans un délai de quinze jours francs à compter de la date à laquelle il a obtenu la confiance de l'Assemblée nationale.

Si cette demande n'est pas présentée dans le délai prescrit la loi sera caduque.

Art. 4. — En cas de dissolution de l'Assemblée nationale, la loi ayant déclaré l'état d'urgence est abrogée de plein droit.

Art. 5. — La déclaration de l'état d'urgence donne pouvoir au préfet dont le département se trouve en tout ou partie compris dans une circonscription prévue à l'article 2:

1° D'interdire la circulation des personnes ou des véhicules dans les lieux et aux heures fixés par arrêté;

2° D'instituer, par arrêté, des zones de protection ou de sécurité où le séjour des personnes est réglementé;

3° D'interdire le séjour dans tout ou partie du département à toute personne cherchant à entraver, de quelque manière que ce soit, l'action des pouvoirs publics.

Art. 6. — Le ministre de l'intérieur dans tous les cas et, en Algérie, le gouverneur général, peuvent prononcer l'assignation à résidence dans une circonscription territoriale ou une localité déterminée de toute personne résidant dans la zone fixée par le décret visé à l'article 2 dont l'activité s'avère dangereuse pour la sécurité et l'ordre publics des circonscriptions territoriales visées audit article.

En aucun cas, l'assignation à résidence ne pourra avoir pour effet la création de camps où seraient détenues les personnes visées à l'alinéa précédent.

L'autorité administrative devra prendre toutes dispositions pour assurer la subsistance des personnes astreintes à résidence ainsi que celle de leur famille.

Art. 7. — Toute personne ayant fait l'objet d'une des mesures prises en application de l'article 5 (3°), ou de l'article 6 peut demander le retrait de cette mesure. Sa demande est soumise à une commission consultative comprenant des délégués du conseil général désignés par ce dernier et comportant, en Algérie, la représentation paritaire d'élus des deux collèges.

(1) Les travaux préparatoires concernant cette loi seront publiés ultérieurement.

Figure 5. French President René Coty, Law 55-385 of 3 April 1955 Declaring a State of Emergency, applied in Algeria. (Coty 1955).

The second of these governmental utterances is the *loi n° 55-385 du 3 avril 1955 relative à l'état d'urgence,* or France's State of Emergency Law (SoEL) (Figure 5). The law was first declared in 1955 under French President René Coty to repress Algerian independence efforts in the Algerian French departments. Most recently, the law was reinstated in response to the 2015 Paris terrorist attacks.[16] While the language of the law explicitly forbids the formation of camps, its mechanisms empowered the police to create "protection zones", to more readily search and seize property, and to administratively retain or place under house arrest those persons thought to pose a threat to national security. The law effectively paves the way for the government to create spaces in which to detain suspects (Coty 1955; Hollande 2015; Mechaï & Zine 2018; Philippe 2017). Though the SoEL had been declared only in Algerian departments prior to 1958, between 1955 and 1959 the police transformed myriad spaces throughout the city of Paris into places for suspect identification, triage, and torture (Lambert 2018a). Maurice Papon[17] was appointed to the leadership of the Paris Préfecture de Police in early 1958. Amidst increasing scrutiny from journalists and civilians, in January 1959 interrogation sites were consolidated and relocated to an existing garage compound in the thick of the Vincennes forest at the city's edge. This place would become known, amongst other names, as the *Centre d'Identification de Vincennes* or CIV (Gaubiac 1959). Even prior to 5 October 1960, when Papon imposed a curfew on the FMA population residing in the *hexagon*, hundreds of Algerian men were apprehended every evening on the city's streets and brought to the CIV for identification. Officially, this process entailed having one's identity checked and being interrogated, photographed, finger-

[16] The first, in 1955 was in response to a wave of FLN attacks and only impacted Algerian departments. The second was declared 17 May 1958, after a *coup d'état* in Algiers. This and the 22 April 1961 instance (in effect until 31 May 1963) included the hexagon as well. The State of Emergency was subsequently invoked in 1984 in New Caledonia and in 2005, impacting 24 departments, in reaction to riots in the Parisian suburbs. Whist concluding this research, France entered into its seventh state of emergency, declared on 23 March 2020, in response to covid-19.

[17] Maurice Papon was Secretary General of the Gironde Prefecture (Bordeaux area) during the WWII Vichy regime, and responsible for ordering the deportation of over 1,500 Jews to the extermination camps in eastern Europe. He went on to serve as Préfet de Police, and in more senior roles, in Algerian departments and Morocco between 1949 and March 1958, when he was reassigned to Paris. He was convicted of crimes against humanity in 1998.

printed, and one's details filed in a *fiche*. If all was in order, an individual might be freed in a few hours or days; otherwise, he might be administratively interned up to fifteen days. This limit was largely exceeded, with men retained for upward of three months without explanation (de Félice 2008; Guibert & Malo 1960; House & MacMaster 2006, pp. 75-76). One of the perverse ironies of the CIV is that these French citizens of Muslim Algerian origin who had come to metropolitan France as labourers on construction sites and in factories were unusually idle during their internment. All the while, all around them, the police force and its contractors laboured to adapt the "camp", as it was eventually called, through numerous renovation projects (Directeur_General 1960). Today, not a single physical trace of the *Centre d'Identification de Vincennes* exists. Yet diverse protagonists, on the side of the police and their operatives as well as those working on behalf of detainees, have left behind written testimonies, reports, and memoranda that depict aspects of the built environment and atmosphere. It is the (im)materiality of these (de)construction projects and the bureaucratic paperwork around camp operations that informed *Palimpsest.*

(In)visibility Then and Now

The forms of (in)visibility around the camouflage-camps and the CIV are many. First, the sites were selected for their geographic locations—remote, or relatively so, from scrutiny—yet, while in operation, their (in)visibility could not have been more different.

The rounding up of the entire Japanese American population living on the west coast was publicly announced in newspapers and posted notices, and it involved a massive, government-choreographed movements of 120,000 people into fair grounds and racetracks before their relocation by bus and train into the longer-term camps. These camps, given their mammoth scale, could not be discretely concealed. They were inevitably hidden in plain sight. Each was a self-supporting city of approximately 10,000 people, organised into blocks of 350 individuals. Between the blocks, firebreaks accommodated recreation spaces, plus social halls and schools.

Micro-industries and farmed land were at the edges or just outside the camps' fences. Barbed-wire, watchtowers and distance to populated areas performed the role of imprisoning walls; one would not happen upon them by accident; these factors rendered the camp scenes *off screen*.

At the war's conclusion, all camp structures and equipment were removed, sold or auctioned off according to the pre-war Lanham Act (Horiuchi 2005, p. 118). In theory, the government also returned the land to its prior condition. Although the camp structures were dismantled immediately after the war—a first erasure—traces of the camps remained in plain sight (Albers 2010; Freeman, Higa & Wiatr 2006) but largely off the radar of national consciousness for decades. Fifty years would pass before then-president Ronald Reagan shed national light on the camps, recognising them in his statement of redress as the spatial manifestation of "a grave mistake" and "misconduct of justice", resulting from "race prejudice, war hysteria, and a failure of political leadership" (Maga 1998, p. 3; Reagan 1988). The government made reparations, passed the Civil Rights Act and declared one of the ten camps (Manzanar) a national monument. The camps returned to their status of being hidden in plain sight until twenty-five years later, when President Trump's first acts—issuing Executive Orders—jolted people's memories (Muyskens & Steckelberg 2017). These orders called for a "Muslim Ban" and Border Wall (2017a, 2017b), against which the Japanese Americans were amongst the first to speak out (Korematsu 2017; Wise 2017). Since Trump's inauguration in January 2017, his administration attempted to appropriate land and funds for a border wall, issued a call for qualified firms to design and build wall prototypes, hired and realised eight prototype segments (Soboroff & Edelman 2017) and by early 2020 completed just over one hundred miles of wall (Miroff & Blanco 2020). Concurrently, the architecture industry moved from a first mis-speech signalling enthusiasm to cooperate with the new president on infrastructural projects (Johnson 2016) to a 2018 statement against the wall from border-state American Institute of Architects (AIA) chapters and

2019 statements from the national AIA and architectural press denouncing detention centres conditions (McGuigan 2019; Menking & Editors 2016).

Continuous efforts from the Japanese American community and US government branches have resulted in robust and readily available documentation of the history of internment and of the Assembly and Relocation Centres.[18] Repositories includes vast photographic archives and reproductions of WRA master plans for each camp and archaeological surveys of remaining structures and artefacts (Burton et al. 1999; Lillquist 2007; Niiya 2012). In Chapter 7, I present four human protagonists involved with or impacted by these camps—the government, the building professional, the witnesses and the interned—and their means of rendering or depicting the space of the camp. To this, I add summaries or excerpts from my fieldnotes (Appendix V)[19] of my encounters with the four camouflage-camp sites themselves, considered another type of protagonist.

While the rounding up of Japanese Americans was public knowledge at the time, the daily apprehension of Algerian French in the streets of the Paris, between the late 1950s and Algerian independence (July 1962), and their disappearance into the CIV, or altogether, was little known. It occurred individual by individual, or in small groups after dark on city streets (as authorised by curfew), or in mass raids within the shantytowns outside the city proper, under the pretence of verifying identification and working papers (Blanchard 2013; Thénault 2008). The *rafles,* or raids, became glaringly evident to the population at large on 17 October 1961, when massive peaceful demonstrations throughout Paris against the SoEL's curfew were met with unbridled police brutality. Thousands were hauled off to impromptu detention sites in Paris stadia and

[18] Through the National Park Service, the US Government actively funds projects related to the preservation and interpretation of sites where Japanese Americans were detained during WWII (National Park Service 2019).

[19] Field Notes are indicated by the tag (FNYYMMDD) referring to 2-digit year, 2-digit month, and 2-digit day, or XX to indicate a series of days.

gymnasia,[20] and in the already operating CIV; hundreds disappeared; some re-appeared in the following days and months as corpses floating in the Seine (Amiri 2004; Einaudi 2007; Einaudi & Kagan 2001; Péju, Péju & Manceron 2012). At that time, attempts to obtain information from the authorities about a missing spouse or relative led to hours and days lost in bureaucratic labyrinths (Adi & Carrasco 2014; Hervo 2012). Partial, hidden, and shifting facts were well-practised tactics of the Préfecture de Police (Riffaud 1960). Today, most of the Algerian War and CIV dossiers are still under lock and key. The individual stories are still hot, and silenced.

In contrast to the available evidence about the US camps, the CIV itself—its whereabouts, architecture, construction and demolition—remains elusive. Though the CIV is referred to in the histories of the Algerian War, and cited in recent scholars' and activists' accounts regarding the current immigrant Administrative Retention Centres (CRAs), few specifics are offered. No single archive or archival document reveals the full picture, and the CIV has been repeatedly mis-located in the Cartoucherie (a former munitions factory now home to the Théâtre du Soleil), or in the Redoute de Gravelle fortress where today's CRA is located (Amiri 2004; Blanchard 2008; Cramesnil 2004; Lambert 2018a). Letters authored by humanitarian aid workers place it somewhere along the Route de la Pyramide in the 12th arrondissement, at times naming it the *Centre de triage* (May 1959), others the *Centre Nord-Africain* and the *Centre d'Identification* (September 1959), then ultimately, during the height of its operations, the *Camp d'Identification* (November 1961) or simply the *C.I.V.* (February 1962) (Guibert, Peyron & Malo 1959-1962). Consistently, critical bits of information are absent or obscured so that, in spite of its existence in the midst of an urban park, the CIV was hidden in plain sight. Chapter 8 presents perspectives on the CIV revealed through traces left behind by similar types of protagonists (the government,

[20] These impromptu detention sites included the Velodrome d'Hiver and Gymnase Japy (used to deport Jews in 1941-42) as well as the Hôpital Beaujon, Stade Coubertin, Palais des Sports and Parc des Expositions.

building professionals, witnesses and internees' near and dear ones) and through my encounter with both the site and archives, referencing my field notes.

4. Rendering

> *One version (of a crucial myth) never replaces another, but the whole field is rearranged in interrelating among all the versions in tension with each other (Forensic_Architecture & Weizman 2014, p. 746; Haraway 1986, p. 85).*

What does it mean to render? How do modes of architectural representation, or rendering, privilege certain kinds of narratives and positions (of power) in space. Through what means of representation are the invisible sites of states of exception rendered by artists, architects or activists?

As an architectural term, *rendering* suggests two different processes or states of things. In construction, rendering refers to applying a plaster or cement-lime finish to a block, brick or other "unfinished" substrate or structure. Rendering weather-proofs, insulates and makes a wall presentable. An un-rendered wall is a "brute" or rough, exposed condition. By rendering a wall, it becomes "dressed," drawing upon semantic overlap of *cladding* and *clothing* in the German term *Kleidung,* as theorised by Gottfried Semper (2004). This correlation is critically re-examined by architectural theoretician Mark Wigley who associates rendering to its thinner-skinned relative—whitewashing—which I discuss in Chapter 5 (1995, pp. xiv-xvi, 1-15, 302-305).

A second definition of render means creating and completing a depiction or portrayal, building upon the word's application in the fine arts. A traditionally hand-generated line drawing becomes a rendering through the application of ink-washes, adding clouds, shade and shadow, colours, textures, context, and entourage or human figures. In a digital modelling platform, such as Rhinoceros®, a rendered space is the antithesis of the skeletal, wire-frame space in which one labours to construct the model. A rendering may include shadows, taking into account the position of the sun or artificial light sources, and portrays the material properties assigned to surfaces; walls become dressed. The renderer can select pre-made render styles, such as

Ghosted, Shaded, Technical, and Artistic. An un-rendered model would be considered an incomplete or a poor model. Its unclad, transparent web of tracery is liable to be considered ambiguous, if not confusing, for lack of tone to gravitationally anchor surfaces to earth and create depth of field. Renderings are fit, dressed re-presentations, prepared to be seen and shared with others.

As digital drawing platforms were first being adopted by architects in the late 1980s, architects Elizabeth Diller and Ricardo Scofidio (D+S) took a critical, counter approach, continuing to draw by hand in ways that interrogated the modes of architectural representation themselves—orthographic, parallel and perspectival projection. They made evident the construction of drawings, including "construction lines", the name given to the traces that transfer information from one view to another. Linked by these construction lines, D+S combined multiple views on a page, montaging in photographic information. Underpinning their reflexive practice of drawing was an exploration and exposure of the mechanics and politics of viewing. An explicit example appears in the concepts, drawings and constructed set for *The Rotary Notary and his Hotplate* (1987). This performance work, which reflects on Marcel Duchamp's *Large Glass* (1915-1923), transforms the physical and metaphorical hinging between bride and bachelor space into the conceptual and representational hinge between orthographic modes—plan, elevation and section. The hinge is made physical, spatial and performative on stage as planes that enact the contingent condition, "/", between hiding/revealing. D+S extend their interrogation of the mechanics and politics of viewing into three dimensions through hybrid drawing-models, exemplified in the model of the *Slow House* (1991a), a weekend get-away conceived as a viewing machine (Figure 6). Drawing tropes are built into the model. For example, the building volume is sliced multiple times, and at each slice a drawing on glass plate of the building section slides into the gap created by the cut. D+S critically explore different points of view, viewing apparatuses and modes of representation, such as rear-view mirror/windscreen/picture-window/tv-monitor, live and real/mediated playback, to hide and/or reveal, and ascribe

gendered and (dis)empowered positions to the inhabitants (or protagonists) of their architecture. A D+S render cannot be understood as polish that covers over the substrate or as simulation of reality. Rather, it is the revealed conceptual and constructive skeleton expressed through and by the choice of instrument—orthographic, parallel and perspectival projection—used to utter their message.

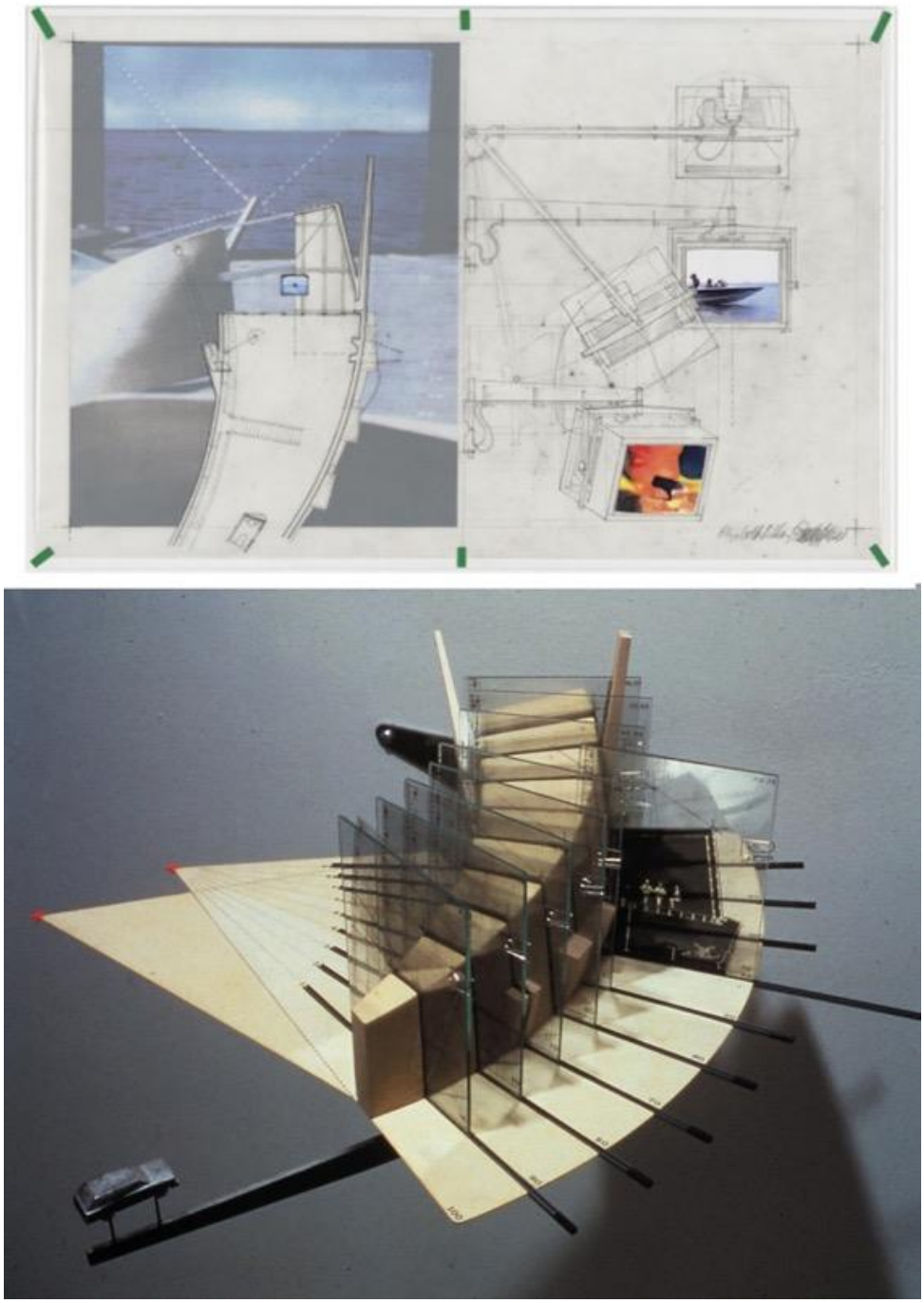


Figure 6. Diller + Scofidio, Elizabeth Diller, Ricardo Scofidio a) *Slow House Project*, North Haven, Long Island, New York, perspective and plans of TV in picture window apparatus, 1991, courtesy of MoMA; b) model, courtesy of Diller Scofidio + Renfro (Diller+Scofidio, Diller & Scofidio 1991a, 1991b).

Architects' representational means are not neutral, as they assume different points of view and privilege different information. An orthographic view gives measure and relations in two dimensions and conveys the plan of action. Parallel projection is the view of the all-seeing "inner eye" used to convey totalities, "representing the space of the object rather than the object in space". As Massimo Scolari has argued, it is used to instruct in the assembly of things such as fortifications by soldiers or machines (1985, pp. 73-74, 77) and furniture by lay-people. Scolari names these *soldier's perspective* or *military axonometric*. In contrast, perspective projection represents space perceived from a singular embodied place, generally the eye of the commissioning authority. When taking into consideration what these differing modes of representation hide and reveal and who they privilege as seer, renders are neither neutral nor innocent.

Returning to terminology, rendering also conveys an exchange, ranging from providing a service, to delivering a judgment or verdict, to returning or handing something over, to surrendering oneself or another to an authority. The latter of these meanings underpins *rendition*, which has a decidedly more sinister tone. As a recent UK government report asserts,

> There is no universally recognised legal definition of rendition ... [It] cover[s] the extra-judicial transfer of an individual from one jurisdiction or state to another (as opposed to legally authorised methods ... that are subject to some judicial process or right of appeal) (Gibson 2013, p. 30).

Extraordinary rendition refers to more extreme practices "where there is a real risk of torture or improper treatment" (Gibson 2013, p. 30). As the counter-terrorism investigator Crofton Black and photographer Edmund Clark point out, "extra-ordinary rendition is not merely extra-judicial. It is covert, hidden" (2015, p. 3). The US Central Intelligence Agency (CIA) practises extraordinary rendition in an ongoing disappearing act, using commercially owned and operated aeroplanes, hiding the CIA in plain sight behind shell companies, that serve as "torture-taxis" (Paglen & Thompson 2006). These custom-fitted jets shuttle suspects to so-called Black Sites within and operated by other nations, including Poland and Romania (Carver 2018; Paglen &

Thompson 2006). There, suspects are held without formal charges or release dates; sometimes they are released without explanation, and other times the detained are disappeared altogether. Black and Clark state that

> No one tells the rendered person's family or legal representative, because no arrest has been made. No one tells the Red Cross, because the rendered person is not a prisoner of war. As such, rendition is the necessary corollary to secret detention—the holding of persons without charge, without legal oversight and without any access to the outside world. It equates disappearance (2015, p. 3).

Eyewitness accounts of the French Police abductions of Algerian French workers from the city streets read like dress rehearsals, warm-ups, to the CIA's practice. Myriad basements throughout Paris served as holding and torture-interrogation sites in the lead up to centralised detention at the CIV. These sites of extraordinary rendition have become known to the world through particular forms of representation. One technique is aerial photography (taken during or after the demolition of the sites in question), sometimes overlaid with drawn vectors indicating transit or other temporally unfolding events. Sites also become known through government reports and testimonies, often heavily redacted, and paper trails left behind. The finer grain details of sites sometimes become known through digital models created through dialogues between victims and forensic architects. On-the-ground photographic glimpses, generally caught from afar, through fencing and atmospheric particulate, also expose sites.

I juxtapose ideas of rendering and rendition, particularly in relation to the CIV, with the intention of re-producing the uncomfortable friction that this encounter produces in me. A friction between (un)polished architectural representations, (un)finished constructed environments, and (un)traceable detentions and disappearances. Rendering can also mean to cause or make something "become". It moves from one state to another. The two, I suggest, entail becoming invisible, one through the covering over of the structure of the building, an obfuscation or redaction if you will; the second through a transit out of site/sight, off-screen. The artists and architects discussed below engage in detective work rendering visible (extraordinary) rendition

sites.[21] They move between scales and sources, mining archives, taking photos, and, in the latter cases, use architectural practices as means to produce evidence.

Artist-geographer Trevor Paglen has chased CIA-commissioned "torture taxis", informing a body of work titled *Invisible: Covert Operations and Classified Landscapes* (2010). Isolated on a page, we find one name signed three times in completely different ways. It exemplifies Paglen's *Ghosts* (2007-9), documenting the never or not-now living people who are the phantom CEOs of the shell companies which own and operate the planes involved in the CIA's extraordinary rendition. The images are deadpan: grainy, high-contrast, black and white, and often badly cropped. The casual matter of fact-ness of these non-truths stands in marked contrast to Paglen's photo-series *The Other Night Sky* (2007-9). One image, *KEYHOLE/IMPROVED CRYSTAL near Scorpio* (2007), depicts a red-orange sky with a short line streaking in front of what appear to be clouds. The line is an orbiting optical reconnaissance spacecraft—a floating set of telescopic mirrors, around 3 metres in diameter. Though way off in space, it captures images of the Earth at a resolution of 10 cm/pixel, enough to detect a human face, but not enough "to distinguish facial details" (Paglen 2010, p. 100). Perhaps most potent in Paglen's work is the movement between the scales of resolution—between the grainy photocopy and the highly calibrated photo—between the faces that they profess to be/see and their relation to revealing truths. Two other examples fill in the middle range. *Invisible* begins with an image looking about 100 metres down a street towards a 2-metre high concrete barrier on which "Stop" is spray-painted in red (2006). In front of the wall, two men who appear to be guards are chatting; one of them sits in a chair. What lies behind the wall is largely obscured by vegetation. The caption indicates that it is a Black Site; unable to see behind the barricade, Paglen settles for photographing the obstacle to the knowledge he seeks. Paglen's photo of three aeroplane tails captures a moment when

[21] All of these artist/architect-researchers acknowledge that they accomplish their detective work in partnership with activists, journalists, and lawyers and with data made available through networks of dedicated individuals sharing data, from government reports to photos of aeroplane registration numbers.

trajectories of planes he suspects to be torture-taxis cross in time on a tarmac. Sometimes the photos—seemingly of nothing, or of the enclosures preventing access to what we really want to know—tell their own rich stories.

Crofton Black and Edmund Clark's *Negative Publicity* (2015) also captures and juxtaposes differing traces of extraordinary rendition (Figure 7). Conveying their story sensibly, they give import to the materiality and dramaturgy of moving through their spiral-bound volume that assembles these traces. Similar elements recur in each section: reproductions of CIA or other government reports, company communications, data logs, court testimonies, marked-up photographs and technical drawings used as evidence. Redaction also recurs as pattern. These documents, printed on a greyish newsprint approximately 8.5 x 11 inch (US) format, are interspersed between lighter-coloured A4 pages; first, introductory text, then photographs on semigloss (sometimes fold-out) pages. Each section is punctuated by stiff yellow card on which miniature reproductions of the images and documents are accompanied by extended captions. Reading *Negative Publicity* is a highly tactile, rhythmic experience, modulated by differing paper heights, textures, tones, and stiffnesses. Clark's original photographs are elegant—empty of bodies but full of human traces, taken in the most banal places in middle America, Eastern Europe, Spain. Number 205 shows a conference table in the foreground, with detritus including crumpled papers shoved into a take-out coffee cup and cigarette butts in a saucer. A chair is pinched between the table and the wall, turned slightly as if to allow someone to get in or out. The caption reads "A room formerly used for interrogations in the Libyan intelligence service Facility at Tajoura, Tripoli". Other images taken inside planes and outside buildings have portions intentionally blurred, interrupting a high-resolution image with an incongruous patch of gigantic pixels. The body of work moves the reader between lush and often seductive images of seemingly innocuous landscapes to images and documents that are clearly evidence, but inaccessible, whether by blur or redaction or simply contingent on a caption to explain the singling out of this ugly office building, this office space, this bedroom, or non-descript street.

The images invite, the rhythm reassures, the captions plunge you into a freefall similar to the vertigo produced by moving between scales in Paglen's work. An invisible network becomes visible, locatable, more human, and tactile. Recurrence is made palpable through thumbing the pages.

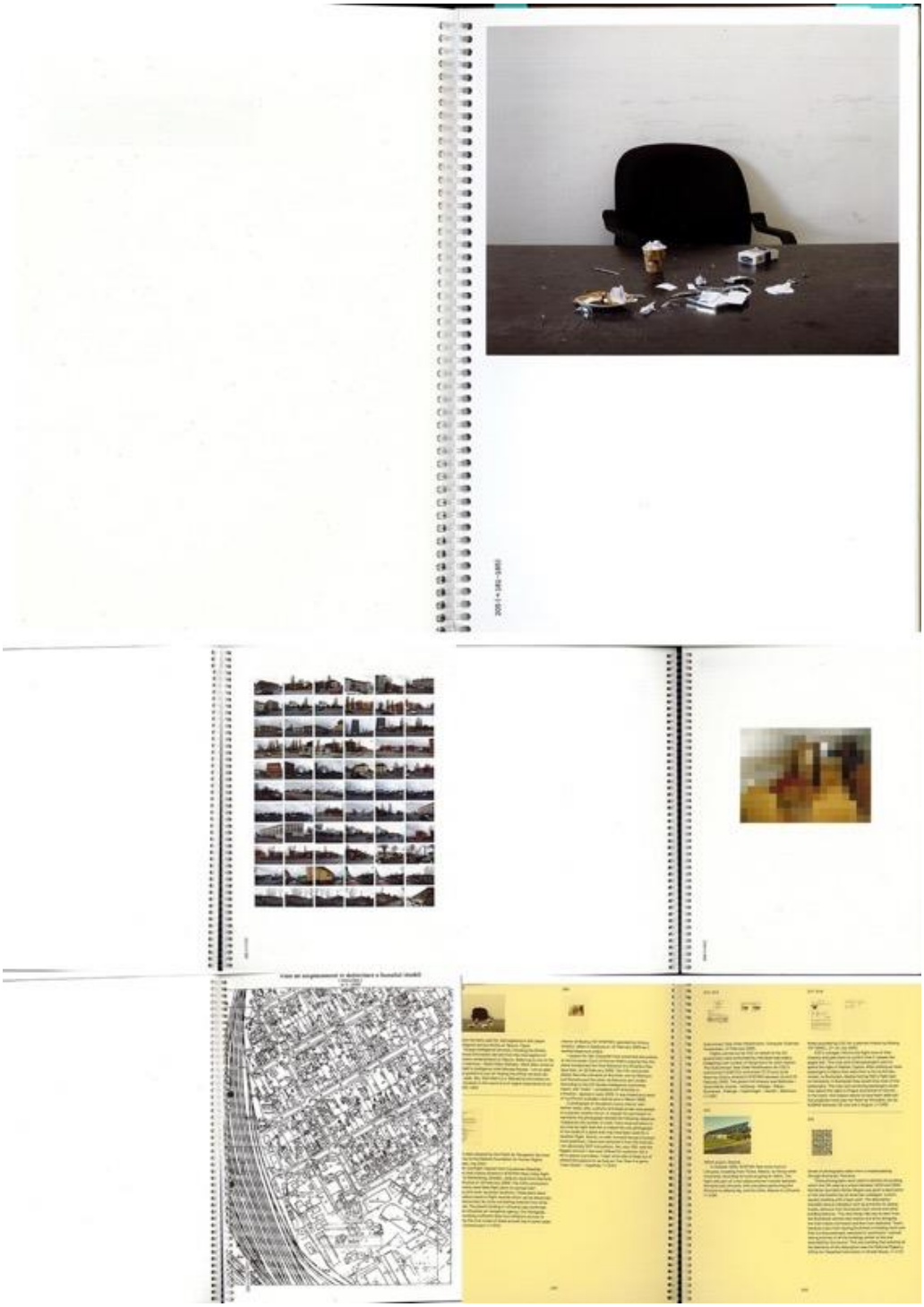


Figure 7. Crofton Black And Edmund Clark, *Negative Publicity*, 2015. (Black, Clark & Weizman 2015, pp. 205, 209, 221, 223, 234-205).

The materialities and spatialities of architectural practice offer other perspectives onto cases of rendition and modes of rendering. While the above photographers captured what could be seen, or images of the obstacles to seeing, architects are trained to make visible spaces that do not yet appear—as premonitions of things to come. The tools and techniques of the discipline also have the power to give shape and volume to edifices that are unseeable or inaccessible due to their no longer existing or their being hidden. Forensic Architecture (FA), led by architect Eyal Weizman, inverts the temporal arrow of practice from a projective to investigative one. FA re-directs the forensic gaze to examine material and spatial traces of violence enacted by those holders of power who usually command interrogations and control information—the police, the state, the military and corporations (Weizman 2017, p. 9). Weizman argues that, "Forensics turns architecture into ... a probative mode of inquiring about the present through its spatial materialization. It demands that architects focus their attention on the materiality of the built environment and its media representations" (2017, p. 11). FA produces evidence by digitally reconstructing events and spaces across a range of scales (Figure 8). They assemble aerial photos, perspectival views, trajectories of movements, and material properties, combined with data similar to that which Paglen and Black and Clark have employed, augmented by architectural means of analysis and synthesis. For example, studies of the pattern of shrapnel embedded in the wall of a room, when geometrically analysed, reveal the type of bomb used in a drone strike, as evidence that leads back to the assailant (Forensic_Architecture & Weizman 2014, pp. 434-453). In another case, the team digitally modelled the geo-located points from which thousands of images of the Rafah bombing on 1 August 2014 were taken; the mapped trajectories allowed FA to link the attack to the Israeli military (Weizman 2017, pp. 170-171). Here, the city was both the victim-body studied and the lens through which the incident was mapped.

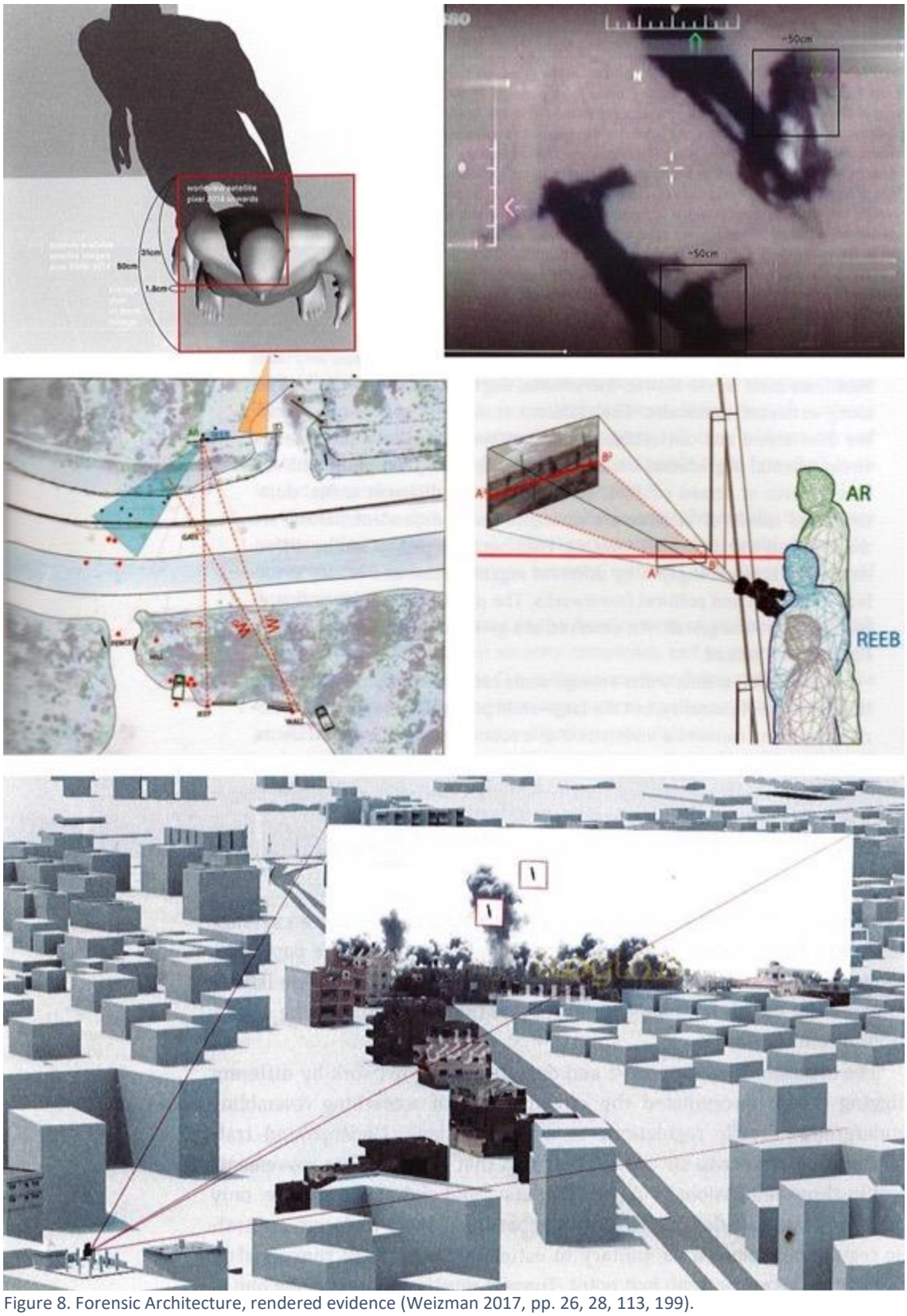


Figure 8. Forensic Architecture, rendered evidence (Weizman 2017, pp. 26, 28, 113, 199).

The most low-tech example that Weizman offers—an analysis of shadows in an aerial photograph of Auschwitz-Birkenau—is one of the most informative. This example links attention to medium (and its limits) with analysing image content seen through the forensic, rather than projective, end of the lens. He points out that the resolution of grains of silver on celluloid film, similar to that of pixels in commercially available satellite imagery, cloaks the presence of humans. However, humans' projected shadows (depending on the time of day) reveal their presence. Weizman's concept of information that hovers at the "threshold of detectability" invites new ways to examine, and produce evidence (2017, p. 20). Additionally, the notion that one may be seeking "negative evidence", defined as an "absence of material evidence that is evidence in itself", offers insight into other ways of thinking about what one finds, or not, in archives (Forensic_Architecture & Weizman 2014, p. 749). A third concept that FA advances is that forensics, etymologically, is "that pertaining to the public forum" (2014, p. 746). A forensic practice plays out in two types of sites—fields and fora—with "the field [as] the site of investigation and the forum [as] the place where the results of an investigation are presented and contested" (Weizman 2017, p. 66). This suggests that the findings are not merely delivered, but also debated.

FA produces lush and precisely crafted digital images as evidence, often leaving the "unrendered", analytic, and geometric bones evident. These images are less about atmospheres, and more about spatial and geometric relations, time and trajectory. The means of measuring and recording are laid bare. Yet, they also make use of the full spectrum of image types. Some of the most nuanced are those where the mechanics of viewing is revealed, as in the evidence produced to explain the death of a man in the West Bank Village of Bil'in (Forensic_Architecture & Weizman 2014, pp. 84-95). First, images correlate video stills to a timeline and plans showing camera location and viewing angle. Building in geometric complexity, the images, step by step, construct relations between cameraman, view, witnessed bullet, and victim. The drawings present overall views from elevated positions, either in

perspective or parallel projection. Occasionally, these are supplemented by a plan or section. Most of the time the on-the-ground view is reserved for actual photos. An exception is documentation of work in the studio, showing the drone-strike victim looking into the computer screen, trying to reconstruct from memory the room (complete with architectural details and furnishings) before the strike. The sophisticated combinations of styles and modes of representation, with photographic and modelled images of environments, and geometric wireframes and analytic notations are as carefully considered as the modes of representation (as evidence) analysed.

A few final examples provide an opportunity to address modes of architectural representation, styles of communication, and the politics of viewing. In Jordan Carver's *Spaces of Disappearance* (Carver 2018), which focuses entirely on the architecture of extraordinary rendition, the illustrations, drawn by Lindsey Wikstrom, live in an entirely parallel projection mode, using disembodied and diagrammatic language. The illustrations, ranging in scope and scale from entire Black Site prisons to individual cells and locker-sized confinement boxes, privilege the plan oblique method: drawings in which a plan, "true" to scale and geometry, is rotated, and the Z dimension is projected upwards (Figure 9). This disembodied mode of representation (exaggerated by line weight and grey tone) captures the volume of an edifice or object, leveraging, as already suggested, a "soldier perspective".

Axonometric also appears strategically, amid dimensioned plans and sections, in Theo Deutinger's *Notebook of Tyranny* (Deutinger 2018). The book is styled after Ernst Neufert's *Architects' Data* (2012), which graphically catalogues norms and standards used throughout Europe. Deutinger surveys architectural and construction typologies used for policing and control—border walls and fences, refugee camps, and solitary confinement cells. Orthographic is used architecturally to instruct in the materials, dimensions and spatial relations for building. The military mode of communication—axonometric—is used to represent multiple spaces and actions comprising a complex urban scene, as if from the helicopter or roof-top Special Forces

point of view (Figure 9). Given architectural theorist Nader Vossoughian's analysis of Neufert's book as a tool for instrumentalising architecture as a mechanism to discipline, control, and normalise, Deutinger's replication of Neufert's representational techniques sheds an ambiguous light on the *Notebook* (2014). It appears, however, to be conceived as a critique, rather than tool of power.

From finished and covered-over construction(s) (lines) to cloaked concealment of individuals in hidden places, the diverse significations of *rendering,* conjoined, form a critical lens to inform media and movements between them as means to make sens(ible) (in)visibilities—those of labour and around architectures of internment. Whilst the act of rendering drawings covers over the traces of labour, and hides the lines that relate between parts, these traces need not be hidden, as demonstrated in the early practices of D+S and more recently by Forensic Architecture. The construction lines not only reveal the labour of the drawing's making but also lays bare the conceptual underpinnings behind the projective or forensic acts, as the case may be. Attending to scale and resolution of representations, and actively interrogating the medium through which specific images appear, invites inquiry into what is occluded and thus an indicator of *negative evidence*. Examining rendered images through this lens empowers us to tease information out of the cracks within and between modes of representation. Considering movement—between modes, scales, levels of resolution in representation also, as discussed through Black and Clark and Paglen's work—have affective capacities, capacities to make sensible, not merely through the image content but through the vertiginous, oscillating, or rhythmic movement between them.

Probing the modes of representation opens a productive Pandora's box, exposing their authors, their protagonist role, and giving insight into their choice of media in relation to the ends to which these representations are put. Drawing upon such precedents and Scolari's theorisation of axonometry (or parallel projection) served as a critical conceptual framework for correlating architectural instrument(s)—models, text and the various types of drawing, with their

orthographic (choreographing), oblique (overseeing), or perspectival (embodied) points of view—to protagonists. This more complex understanding of rendering, as I discuss in Chapters 7 and 8, informed architectural, spatial, material, and temporal means to make present and felt the different protagonists entangled with histories of the camps, their embodied or dis-embodied points of view and means to "render" the camp. Reinterpreting rendering not as an act that covers over and hides, but as *un*rendering, as an exposing of both that which is covered over and making felt the movement enacted through rendition, suggested that the making sensible (to which I return later) occurs not through literally making visible but through the performative affect of cycling, oscillating, and fleeting movements between myriad forms of (in)visibility.

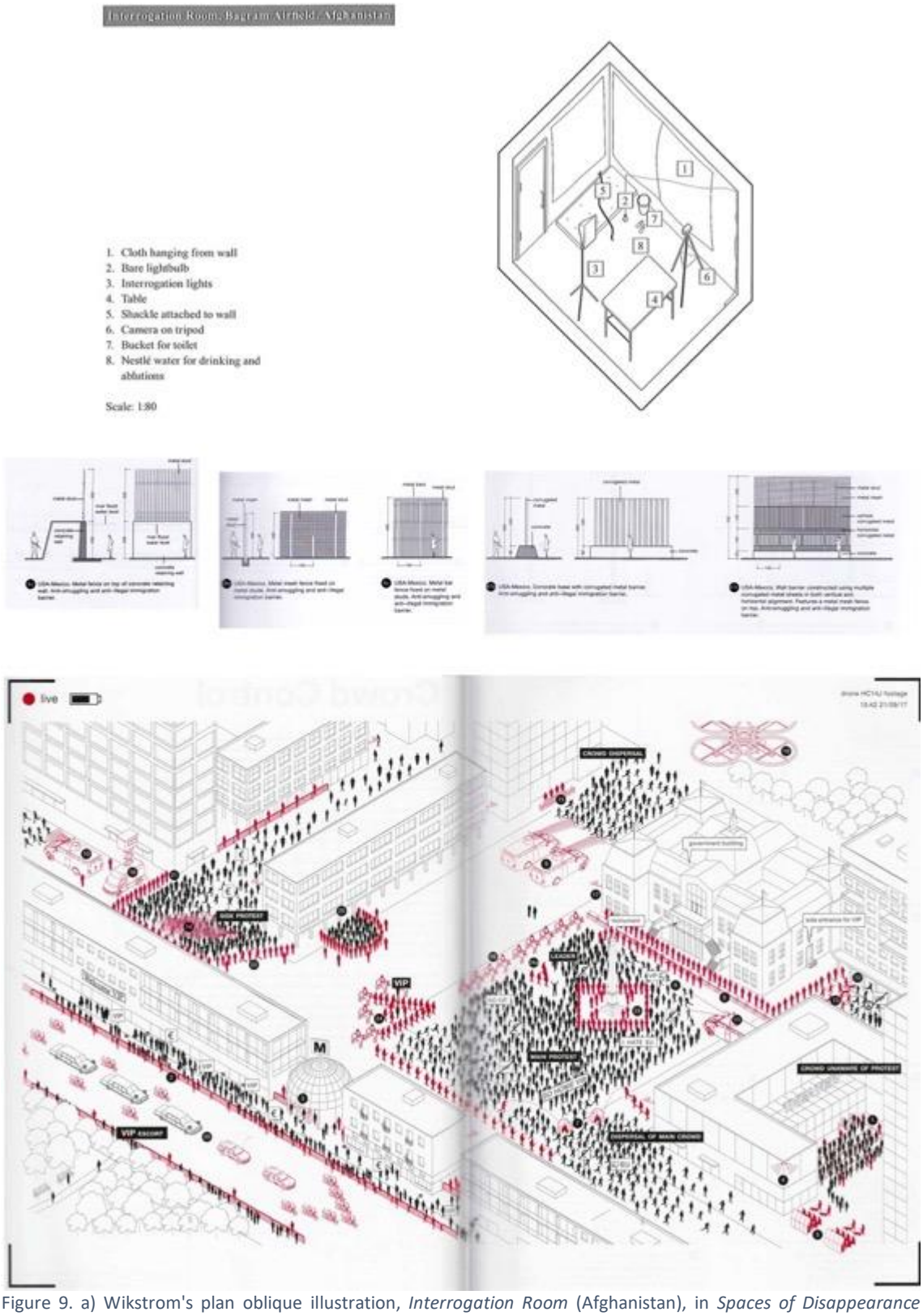


Figure 9. a) Wikstrom's plan oblique illustration, *Interrogation Room* (Afghanistan), in *Spaces of Disappearance* (Carver 2018, p. 92); b) Deutinger's sections/elevations of US-Mexico border walls and fences and isometric view, *Crowd Control*. (Deutinger 2018, pp. 40-41, 47, 98-99).

5. (In)visible

> *It is a trace, and a trace of the erasure of the trace (Derrida 1982, p. 24).*

How to conceptualise the many ways evidence evades visibility or oscillates between states of *in-* and *visibility*? How to render the (in)visible visible, or sensible? This chapter examines artistic acts and artefacts through which (in)visibilities, particularly of a political nature, are explored. Precedents exposed *unknown knowns* (Bailey 2012, p. 146; Rumsfeld 2002), played with undecidability and haunting informed by Derrida's practice of writing *sous rature* (Derrida 1976, 2012), and leveraged performativity to call attention to disappearing acts or their ineffectuality. The examples are organised by the types and locations of the impediments to perception—obstacles in the space between object and perceiver; the "blind-spot" in the perceiver; and the eradication of the object itself. The precedents reveal a spectrum of modes of (in)visibility, its production and its being rendered sensible. These terms and practices have reflexively informed the methodologies employed through practice and are discussed in Part III.

Spacing / Displacing

The first type of (in)visibility operates in the *in-between*, in between the perceiver and perceived object. One strategy that artists explore (in)visible-ises by locating works in remote or difficult-to-access places. Space and time of displacement to see the work present obstacles to perceiving the work first-hand. One needs to surrender oneself to the demands of a pilgrimage. Robert Smithson explored this obstacle in many works, such as the *Spiral Jetty* (1970). In the absence of, or as complement to, a pilgrimage, what alternatives exist to make sense of such site-works? Smithson's "(provisional) theory of Site and Non-site" reveals his strategic response to this dilemma, leveraging metaphor, as literal carrying, as well as dialogue and synecdoche. He defined a Non-site as

> a three-dimensional logical picture that is abstract, yet it represents an actual site ... It is by this three-dimensional metaphor that one site can represent another site which does not resemble it .... It could be that "travel" in this space is a vast metaphor .... Let us say that one goes on a fictitious trip if one decides to go to the site of the Non-Site. The "trip" becomes invented, devised, artificial; therefore, one might call it a nontrip to a Site from a Non-site (1996, p. 364).

Smithson's *Non-Site, Franklin, New Jersey* (1968) and *Six Stops on a Section* (1968), for example, combine found, reproduced site data, such as geological surveys or sections, and photos (close to the ground and from the sky), presumably taken on site by Smithson. He also transported materials from the Sites to be presented within highly crafted constructions or piles within the Non-site. Materials, and their succumbing to gravity and entropic forces, are central to Smithson's works, as are his photos and drawings. Smithson made visible, palpable and present otherwise remote and inaccessible sites through multiple media. Yet, confronted with today's ethical frameworks, transporting physical things out of Sites to Non-sites poses an interesting challenge. Would an updated practice operate within the constraints of only transporting performative and atmospheric cargo as a means to dialogically relate Site and Non-site, and to make present the absent and otherwise imperceptible?

Camouflaging / Obfuscating

Camouflaging and obfuscating are other means to render something unseen. The term *camouflage* derives from "puff of smoke" and "muffling the head" (Harper 2007). Originally modelled after animals' mimicry of their environs, camouflage patterns blurred the edges of things so that they melded with their backgrounds. Its primary objective as a warfare technology was to interfere with the legibility of forms, by placing visually deconstructing and confounding patterns between the eye of the enemy and what it sought to hide. Visual artists, as experts in creating and understanding patterns, were integral to developing the "dazzle paintings" employed during World War I (Cohen 2011, p. 191). With changing war technologies, militaries actively recruited architects and engineers into their camouflage battalions, to design urban-

scale decoys, tensile roofs masking industrial sites, and the patterns, when layered, that would throw enemy pilots off target (Cohen 2011, pp. 208-213, 216-219). *Obfuscation*, meaning to "darken, obscure, confuse or bewilder" (Harper 2007; Oxford University 2000) is at play in the shadow patterns in the layered camouflage nets evident in Dorothea Lange's (1942a) long-censored photographs of weavers (Figure 15). Examination of one of Lange's most zoomed-in photographs reveals two nets being fabricated in close proximity. A second group of workers is barely perceptible through the two layers of the netting in process. While the image itself is not an artefact made through camouflage techniques, it depicts material processes that produce those effects and suggests strategies relevant to rendering (in)visible—layering surfaces, irregular patterning. The effect produced is troubled depth of field. The camouflage invites, indeed forces, the eye to shift focus between fore-, middle- and background. Also at work in the image's narrative is censorship, a form of redaction and silencing.

Redacting

Redacting also occurs between the object and perceiver. Etymologically, to *redact* comes from the Latin *redigerer*, meaning to "drive ... force back ... bring down, reduce" (Harper 2007); thus, something repressed. Today, we understand redacting not only as editing for publication, in a positive sense, but also the sinister blackening out of "sensitive" information in confidential documents before they are released to the public. American artist Jenny Holzer's series of *Redaction Paintings* (2005 -) conceptually and formally constructs parallels between the obfuscating function of camouflage in space and redaction marks in her textual source materials. Working with declassified US Government documents from the so-called War on Terror, Holzer's series reveals a double invisibility—previously hidden documents conveying secrets and the graphic repression of details and identities in them through acts of redaction. Similar to the work of Paglen, Black and Clark, Holzer's content vertiginously unsettles the viewer by exposing a convoluted web of things known and unknown, the secret, and the secrets within secrets. Art historian Robert Bailey connects the nested invisibilities in Holzer's paintings to those produced

by government, citing former US Secretary of Defense Donald Rumsfeld's confounding statement that

> as we know, there are known knowns; there are things we know we know. We also know there are known unknowns; that is to say we know there are some things we do not know. But there are also unknown unknown[s] (Bailey 2012, p. 146; Rumsfeld 2002).

In the documents that Holzer reinterprets as paintings, the sporadic black marks of the redactor's pen drive individual words and indexical traces back into darkness; in one, a grid of splotches obscures digital prints; in another, blocks of lines and scribbles separately cover over palm and individual finger prints, forming a cartoonish hand-shape. In another group, entire pages of text are reduced to silence, except for interspersed headings:

Top secret

234

235

Endgame

236

Top secret

(Holzer 2011)

Holzer has layered enlarged, silkscreened reproductions of the documents over hand-painted, monochrome grounds. As Bailey argues (2012, p. 161), it is an unusual, but strategic, choice for Holzer to paint on canvas—a "fitting medium" to reflect upon "imperial" power (Figure 10). The content Holzer works with—textual government documents—and their relation to medium bring to the fore questions of support and medium. The censoring and silencing nature of redaction marks fill space and proclaim "NO!" in contrast to whiting out, which opens and offers a space for other interventions.

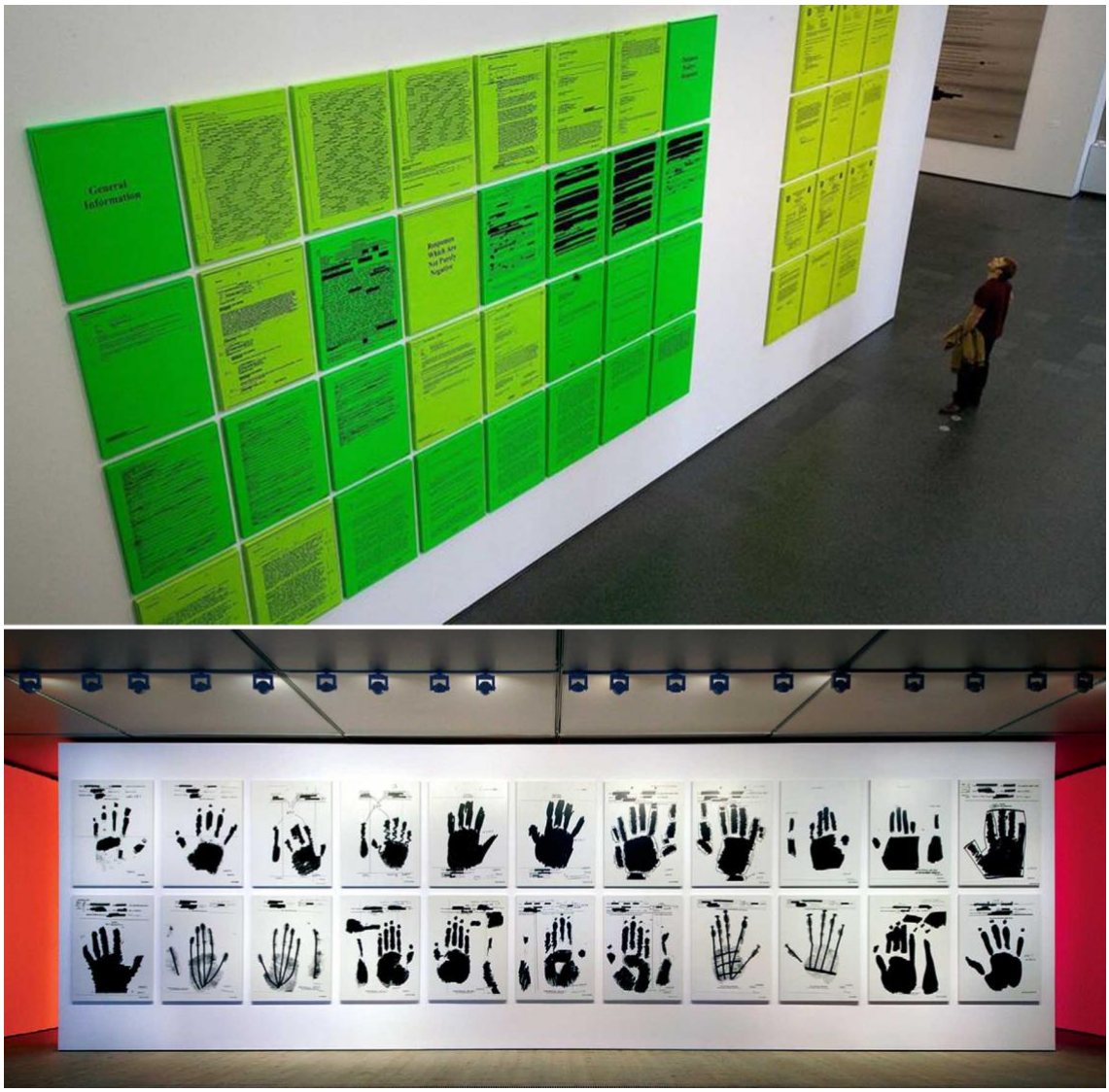


Figure 10. Jenny Holzer, a) *Findings*, 2008 and *Homicide*, 2008, © Jenny Holzer, member Artists Rights Society (ARS), New York, photo: Lili Holzer-Glier; b) *HAND*, 2007, © Jenny Holzer, member Artists Rights Society (ARS), New York, photo: Colin Davison. (Holzer 2007, 2008).

Whiting Out

Whiting out poses the question, "What else could fill this gap?". Whiting out—as another editing and revising practice—creates a ground onto which new words can be written. Wite-out fluid and its dry equivalents are used to correct occasional mistakes, intended to be typed or written over, rather than merely to obscure. UK artist Richard Galpin discusses his whiting out and other erasure practices, along with those of Ad Reinhart, Joseph Kosuth, and Jasper Johns amongst others, using Derrida's practice of writing *sous rature* as a unifying concept (Galpin 1998a). Translated as “under erasure”, *sous rature* also suggests the annulling, striking or scratching out line—evoking both a gesture and a layering, a hiding in plain sight. Writing *sous rature*, Gayatri Spivak explains, acknowledges that something "is inaccurate yet necessary to say" (1976, pp. xiv-xv). Art historian Fred Orton (1994) interprets Derrida's *sous rature* and *différance* as undecidability, potentiality. As Galpin (1998a) has it, "In any partial erasure, whether in art or in writing, the text is neither intact nor destroyed, but both these possibilities are apparent within the erasure. The erasure involves both the presence, and the negation of the presence". Galpin thus calls attention to the “undecidability” and potential expressed through *rature*/erasure.

In a body of work around the theme of erasure (1997-2000), Galpin intervenes in ways that expand well beyond using *Tipp-Ex* into other forms of edits, extractions and erasures. In *No News is Good News II* (1999), for example, Galpin whited out every word and every image from a newspaper spread, leaving the graphic patterning of white blotches and rectangles at different scales. We read the organisation of the page, plus a rare headline word whose legibility pokes through. This is the sole example Galpin presents of whiting out, yet one that represses the potential of *Tipp-Ex*. In covering every word, this technique muzzles the underlying narratives, discouraging dialogue with the text. In contrast, *Margins of Philosophy* (1998b) contains only hand-drawn underlines, parentheses and circles, plus marginalia. The images' excerpting of the annotations only, without the original text, appears as though the marks were made on an overlaid sheet of trace—oscillating between *trace* as left behind and *trace* as tracing over.

Punctuation Extraction (1998c) is yet further removed from its origin, with all words and spaces removed. What remains is a stuttering of commas, full stops, parentheses, question and exclamation marks, suggesting a hesitant speechlessness. This silence gains potency once the title reveals the text's origin—Samuel Beckett's *Endgame* (1970).[22] Beckett's scripts instruct a performer's every pause, gasp, motion and motionlessness, such as the micro-gestures of a disembodied mouth in *Not I* (1973), or the choreography in *Quad* (1981). In the examples of Galpin's work above, with words removed, we are left with a rhythmic dialogue between markings and an absent text, between speech, breath and hesitations.

Whitewashing

Shifting the terms slightly from white out to whitewash, the obstructing interlayer takes on an entirely different meaning—one that is architectural and political. Architectural whitewash, similar to plaster rendering, is a lime-based fluid used to sanitise as well as visually clean up surfaces. Mark Wigley argues that architects of the Modern movement advocated for whiteness inadvertently by circulating black and white photographs of buildings that were actually polychrome. They also intentionally advocated whiteness by giving whiteness connotations of intellectuality, masculinity, permanence, "truth" to form, and hygiene (Ksiazek 1997; Wigley 1995, p. 100). In his essay, "A Coat of Whitewash: The Law of Ripolin", Modernist architect Le Corbusier blatantly promoted whitewash's "moral superiority", in spite of its being a merely superficial finish (1987, pp. 188-192; Hill 2006, p. 19). Whitewashing, of course, has come to signify covering over ugly facts as well as casting white actors in roles that are written for non-white protagonists, thus denying visibility to individuals who do not fit the Western, white norm. In his overpainting series, Australian artist Sean Lowry references both the obscuring of facts and denied representation of other than "white" narratives. For *Silent Republic* (2012), included

[22] "Endgame" also appears in the redacted US Government documents used in Holzer's redaction paintings.

in a group exhibition that opened on the eve of Australia Day, Lowry hired a commercial sign painter to paint the Australian flag onto the gallery wall and then proceed, through the repetitive application of standard white gallery wall paint, to nearly obliterate the image. He explains that

> With nothing but its ghostly presence remaining, an unprepared viewer would most likely perceive an empty wall. A strategy that is both material and philosophical, this strategy aims to unite the physical properties of paint with the invisible functions of thought, resulting in almost invisible physical evidence of a conceptual exercise (2015, pp. 210-211).

Lowry reapplied the same strategy in a work titled *UNAUSTRALIA* (2013) that used a map of the Australian continent and Tasmania, creating a politically pregnant whitening out, engaging viewers in seeing and unseeing simultaneously, creating afterimages, that are just under the perceptual radar (Lowry 2015). Lowry's evidence of this includes three images of seemingly white gallery walls, and a fourth image of a man with paint-roller on a stick, two-thirds of the way through applying the first coat of paint over the flag (Figure 11).[23] The interest of the work lies in the tension between a perceived experience and an "a priori construction in the mind ... the discursive apparatus of art must be consulted for them to be meaningful, comprehension is at least as related to the experience of looking at a painting as it is to reading these words" (Lowry 2015, p. 212). The experience of the performed labour, however, is excluded, whitewashed out of the work.

[23] An interesting contrast to Lowry's overpainting is Mexican artist Ana Teresa Fernandez's *Borrando la Frontera* (2015). In a political and feminist gesture, Fernandez disappears the border fence by painting it out in sky blue, enacting this from the Mexican side of the US-Mexico border. Her wearing a little black dress and heels to do so comments on a double stereotype of Mexican women as cheap labour and sexualised objects.

Figure 11. Sean Lowry, *Silent Republic*, a) installation documentation; b) exhibition view (detail), 2012. (Lowry 2012).

Hiding in plain sight

While spacing, camouflaging, redacting and whiting out or over locate the obstacle to perception in the space between object and perceiving subject, hiding in plain sight plays on expectations in the mind of the subject; it relies on theatrical tricks of something performing *as if* it were something else—something normal and not to be questioned (Schechner 1995). As discussed in Chapter 4, many of the strategies employed by the CIA rely upon hiding in plain sight, such as the companies owning and operating aeroplanes conducting business *as if* normal. The operatives relied on other kinds of blind spots—denied knowing. Slavoj Žižek argues that this is the fourth type of knowledge in “Rumsfeldian epistemology"—the "unknown knowns", or those things we know, but do not know that we know (2008, pp. 456-457). The US camouflage-camps were able to hide in plain sight by grace of being located remotely from population centres. Yet, by necessity, the CIV in Paris demanded cleverer acts, dissimulating its presence by slipping into the cloak of pre-existing structures, drawing no attention to itself. Its existence was known to be somewhere, but few thought to actually look for it. German artist Hito Steyerl enumerates concepts, as well as techniques, for disappearing or hiding in plain sight in her humorous video, *How not to be seen...* (2013). She "didactically" demonstrates how changing levels of resolution in film, video and digital media, as already discussed, impact people's appearing, or disappearing as "rogue pixels (that) hide in the cracks of old standards of resolution" (min. 12:03). Emphasising disappearance in *images*, the simulated voice in Lesson 1 lists "to hide, to remove, to go off screen, to disappear" (min. 0:27) and in Lesson 2 "pretend you are not there, hide in plain sight (I am completely invisible), ... erase…" (min. 2:20). In addition to surveying the spectrum of ways of disappearing, the video moves the viewer between disembodied and embodied points of view and through "places" ranging from a "real" defunct US Air Force resolution target sited in the California desert, to its *Google Earth* representation, to a space-less space in front of a greenscreen, to computer-simulated gated community interiors. Steyerl's video makes manifest the principles to which Black and Clark, Paglen and Weizman refer:

resolution makes certain kinds of information apparent, while creating cracks in which "rogue pixels" hide. The "unknown knowns" are there in plain sight but hidden by the media or conceptual lens being used. Negative evidence, as well as evidence, must be teased out of shadows. Steyerl's clever movement between on-the-ground or drone-recorded footage, and simulated environments (*Google Earth* and digital models) offer a media artist's counterpoint to the critical use of representation in the practices of architects D+S.

Erasing

The third location of invisibility resides in the object itself, due to its eradication. The act of erasing in art is acknowledged through works I will discuss shortly. In architecture, eradication or razing of structures is well documented, as exemplified by the dramatic demolition of the Pruitt Igoe Housing Project[24] in St Louis, Missouri (Freidrichs et al. 2011) or building cuts by Gordon Matta-Clark (1977). In architectural representation, however, it has been accorded little attention—except that there are dedicated terms and tools: erasing shields and eradication fluid, imbibed and electric erasers, in various shapes and materialities, depending on the supporting surface and pencil or ink. One of the few acknowledgments of erasing is the French term for draughting—*gratter*. To scratch or scrape, *gratter* names this invisible part of the drawing process as it was executed pre-computer—to raze the surface of the paper with a flat-edged razor. Erase comes from *erasus*, from *eradere* "scrape out, scrape off, shave; abolish, remove" (Harper 2007; Oxford University 2000). Thus, inherent to the act of architectural drawing, by its French definition, are the acts of erasing, razing, as micro-acts of demolition.

Amongst artistic practices, American artist Robert Rauschenberg's *Erased de Kooning Drawing* (1953) is the seminal example of erasure, with multiple connotations. After attempts at erasing his own drawings, Rauschenberg was convinced that the concept would only be meaningful if

[24] A "failed" US social housing project (1954-1976) mediatised as the death knell of modernism (Bristol 1991; Byles 2005; Hansman 2017).

the thing erased had value. Willem de Kooning was the most successful artist of the moment, and one Rauschenberg claims to have idolised. In agreeing to participate in Rauschenberg's prank, De Kooning chose to give away a sketch that would be particularly difficult to erase—one with charcoal, oil and other materials that would take Rauschenberg a month to thoroughly erase. Seen in context of other works about absence, silence and blankness, such as John Cage's *4'33"* (1952) and Jasper Johns' *White Flag* painting (1955), *Erased de Kooning Drawing* (1953) exemplifies what Moira Roth (1977) has identified as the "Aesthetic of Indifference". These works, Roth claimed, were strangely apolitical for their times. Yet, revisiting the topic twenty years later in dialogue with art historian Jonathan Katz, they repositioned Rauschenberg's *Erased de Kooning Drawing* as covertly political, flying under the radar of McCarthy era suspicion and critiquing the machismo (and homophobia) of Abstract Expressionism (2013, p. 43). Katz points out that underlying the erasures and whiting out is a "dense concentration of metaphors dealing with spying, conspiracy, secrecy and concealment, misleading information, coded messages and clues" (Roth & Katz 2013, p. 43).

Scarring

In contrast to these erasures and white outs, Venezuelan artist Deborah Castillo's *Marx Palimpsest* (2016) employs erasure, and other modes of destruction, as overt, if not violent, critiques of power (Figure 12). This performative work occurs in a room in which the walls are entirely covered with paper, on which passages from Karl Marx's *Capital* have been handwritten in cursive. We witness Castillo, using a life-sized white rubber bust of Marx, to slowly, word by word, erase the text. The graphite or charcoal of the writing rubs off onto her and the erasure, and eventually the tool no longer removes, but smears or blackens over the words. Castillo fully employs and engages the space as writing surface; and, in attempting to erase, must use bodily force to drag the eraser along the wall, or, on her knees, push it over the floor-writing. The eraser's unmanageable scale is integral to the work; it interferes with successfully completing

the task. Castillo's *Marx Palimpsest* spatialises the act and performatively extends the making invisible.

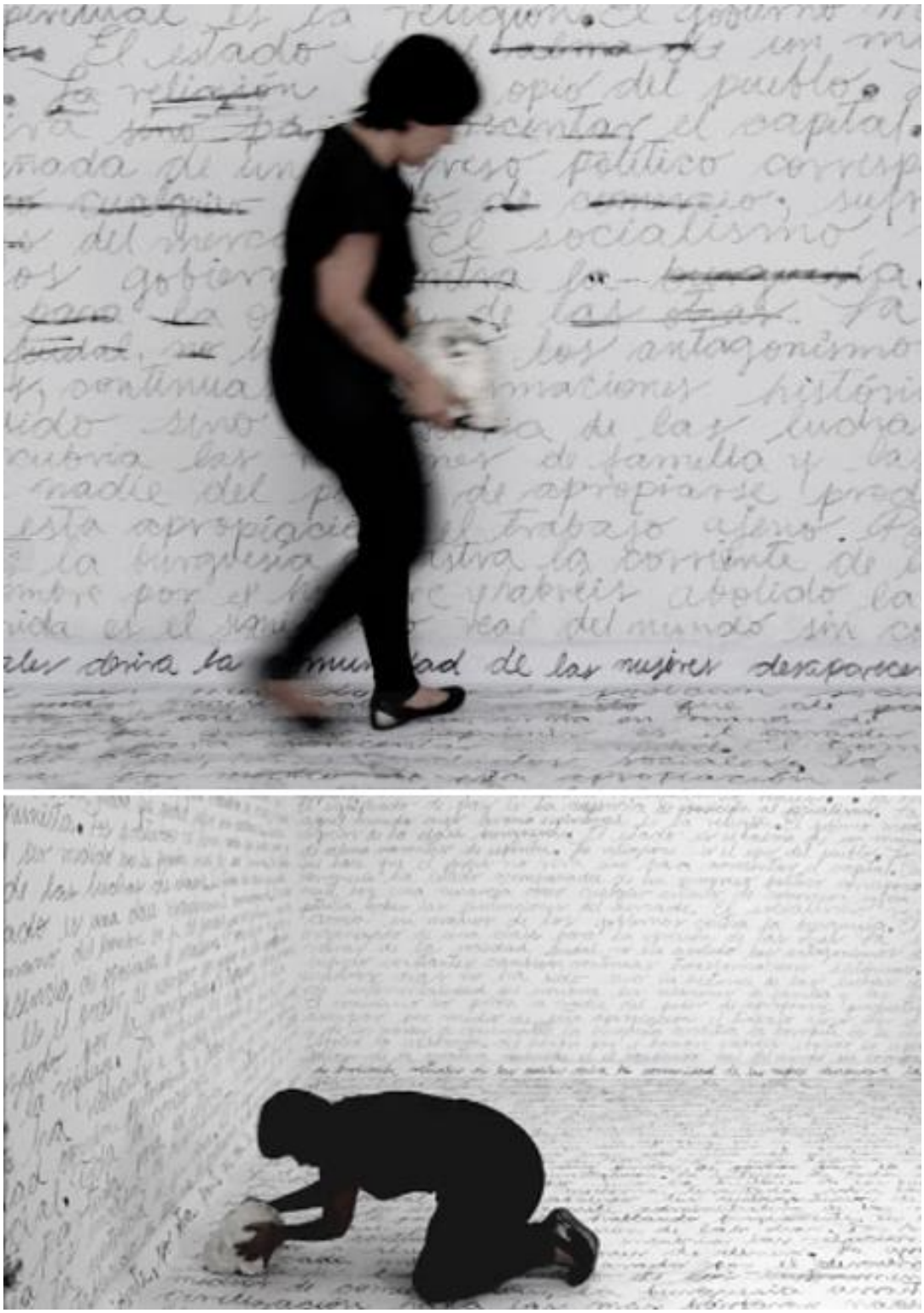


Figure 12. Deborah Castillo, *Marx Palimpsest*, 2016 (Castillo 2016).

Figure 13. Doris Salcedo, *Palimpsesto*, Palacio de Cristal, Madrid, 2017-18. (Salcedo 2017). Photo: Beth Weinstein.

(Dis)appearing

Colombian artist Doris Salcedo's installation *Palimpsesto* (2017) distributes (in)visibility's performativity between installation and pavilion visitor (Figure 13). Through tiny perforations in the stone flooring, water appears to fill in, and then drain away from, letters spelling out names of those who have recently drowned trying to cross the Mediterranean Sea. *Palimpsesto* is delicate, oscillating between conjuring and disappearing, visible by grace of the light obliquely shimmering off the accumulating water. Yet, pulling a thread through Salcedo's corpus, *Palimpsesto* evokes violence and trauma, the fragility of lives, and memory's susceptibility to erasure. The unsettling flow rising from the floor is met with the tiptoeing and silence of visitors, held in suspense about where and for how long the next ephemeral memorial will endure. Salcedo creates a contemplative milieu, responding to Susan Sontag's (2004, p. 93) call for "*memento mori*, as objects of contemplation to deepen one's sense of reality" and their "demand (for) the equivalent of a sacred or meditative space in which to look at them." Remaining in the installation, with the passing of time, names appear and disappear, allowing a felt accounting of the numbers of dead. Judith Butler concisely describes the effect and affect of Salcedo's work; *contando muertos* not only "means counting the dead" but "making the dead count" (Butler 2017). Curator Katherine Brinson (2015, pp. 209-211) similarly articulates that Salcedo's work creates "profound cathexis" and operates as "material vessel(s) capable of communicating some of the extralinguistic conditions of enduring extreme pain" in accordance with Elaine Scarry's writing on pain (1985). Doris Salcedo's "poetics of mourning" makes sensible through the power of fragile materialities, painstaking labours of repair, and suggested choreographies through space. It is the durational experience of her work, and the material and spatial sensations they produce, that makes the absent present.

Disappearing

Several of Belgian artist Francis Alÿs' works explore oscillation or simultaneity between appearing and disappearing. Distinct from the other precedents, Alÿs' *oeuvre* is primarily performative, though there are diagrams, drawings and notes that serve as scores or instruments used to establish the futile labour to be enacted. Alÿs' practice builds on the legacy of Fluxus artists' use of instructions. Educated in architectural history and engineering, space and land-use are also prominent in his work. Akin to Yvonne Rainer's work, the tasks Alÿs performs or asks others to perform with or for him tend to be futile, inconclusive, and involve, in his own words, "maximum effort for minimal / no results" (Alÿs 2002b). The labour appears to have an effect, albeit fleeting. In *Paradox of Praxis 1/Sometimes Making Something Leads to Nothing* (1997), we witness fragments of a nine-hour performance in which Alÿs propels a block of ice through the streets of Mexico City until it has been scraped and melted down to a wafer-sized ice cube (Figure 14). At first, he pushes the object in a forward lunging position; once reduced to the size of a tennis ball, he kicks it along. The effort barely even leaves a trace. Five years later, absurdity takes on epic proportions for a work created concurrent to the unravelling of Alberto Fujimori's government in Peru. For this work, *When Faith Moves Mountains* (2002b), Alÿs recruited five hundred volunteers via word of mouth (artist to artist, to students to friends and community members) to move a sand dune. In a line, one shovel at a time, they put everything they had into an act that would have no visible outcome—a "desperate situation that called for an epic response, at once futile and heroic, absurd and urgent" (Alÿs 2002a, p. 147). Evaporating water, sand that blows in the wind. What remains is the ongoing-ness of the labour and the gestures of the body, pushing a block of ice, or of hundreds shovelling sand. But, then again, the gestures and what they purportedly aim to produce are fleeting as well. What remains are the "urban myths" that propagate in the community.

Figure 14. Francis Alÿs, a) *When Faith Moves Mountains* (*Cuando la fe mueve montañas*), Lima, 2002, in collaboration with Cuauhtémoc Medina and Rafael Ortega, video (36 minutes) and photographic documentation of an action, 'making of' video (15 minutes); b) *Paradox of Praxis 1 (Sometimes Doing Something Leads to Nothing),* Mexico City, 1997, video documentation of an action, 5 minutes; © Francis Alÿs, courtesy the artist and David Zwirner (Alÿs 1997, 2002b).

Taking this collection of creative works together, what remains after the erasures, redactions, or disappearing acts is not nothing, nor empty absences, nor successful eradications. Rather, we

find that what was displaced, removed, hidden, erased, or enacted fails to fully disappear. The traces are potent and we can attribute the affective power of these creative works to the way they oscillate between visibility and invisibility, enacting both qualities simultaneously, or looping through cycles of *sensibility*. Before moving ahead, to the sensible, we must linger a moment with the trace.

These precedents make absence present by transporting material and atmospheric cargo between Site and Non-site (Smithson 1996, p. 364); by inviting the eye to move between fore-, middle- and background (Lange 1942a); by inviting us to read into the whited out passage, erasures, and strikethroughs that articulate undecidability and hesitation (Galpin 1998a, 1998c; Holzer 2005 -). We question what we do and do not know and actively construct new stories by filling in the gaps.

The examples from Castillo, Salcedo and Alÿs also leverage temporality's affective capacities, such that invisibility is not merely a material exploration, but also the result of disappearing acts—recurrent labours, fleeting gestures, formations and movements. We experience the arcing action of things coming into being and becoming undone, not only their materialities (as support, applied, transported or transformed matter), but also iterated acts with their rhythmic side-effects, ineffectualities and mis-performances made evident over time.

My inquiry into the (in)visible commenced by examining obvious examples of erasure and redaction. Instead of finding definitive eradications, I found conditions of undecidability akin to Orton's and Galpin's reflections on both the *is* and *not* of *sous-rature*; traces (both material and of labour) that linger and haunt, and suggest recurrence and repetition. Instead of permanently being imperceptible, these works pointed towards understanding invisibility as a momentary condition beyond sense-ability, whether due to the pendulum having swung to the *informe* end of the arc or as the result of an instance of the camouflage or moiré of mind forming an obstacle to perception.

6. Sensible

> *aesthetics can be understood ... as the system of a priori forms determining what presents itself to sense experience. It is a delimitation of spaces and times, of the visible and the invisible, of speech and noise, that simultaneously determines the place and the stakes of politics as a form of experience. Politics revolves around what is seen and what can be said about it, around who has the ability to see and the talent to speak, around the properties of spaces and the possibilities of time (Rancière 2004, pp. 13-14).*

At the outset of theorising the distribution of the sensible, French philosopher Jacques Rancière makes it clear that his topic is the politics of *sense perception*. Rancière uses the French term *sensible* (from the Latin *sensibilis*) to mean *available to the senses*, rather than the quality of having good judgement or common sense, though the latter draws upon the former. He continues by situating sensible experience in relation to a world in which politics manifests as the apportioning of, access to and participation in, or exclusion therefrom:

> The distribution of the sensible reveals who can have a share in what is in common to the community based on what they do and *on the time and space in which this activity is performed*. Having a particular "occupation" thereby determines the ability or inability to take charge … it defines what is visible or not (2004, pp. 12, emphasis added).

Stated bluntly, the location and form of one's labour, as an activity occupying significant time, delimits what one can experience on a day-to-day basis. Rancière's examination of *space, time*, and *occupation* logically extends from his earlier research, in *The Nights of Labour* (Rancière 1989, French: 1981), on workers' resistance to the predetermination of their experience, and limiting of their potential, as structured by these three variables. It also builds upon his lived experience of policing in France's Algerian departments and the *hexagon*, spanning the Algerian War to May '68 period and beyond (Rancière 1998).

Distribution of the sensible in EO-produced space

It is important to note that controlling the distribution of space and time was, and still is, deeply engrained in French society, where an individual's *coordonnées*—one's literal coordinates or address locating one at one's work or domicile—are registered with the police. Individuals have an assigned place in society according to "function" (Ross 2002, pp. 23-25), and are thus locatable in one place or the other, work or domicile.

In the Paris streets during the 1950s and 1960s, Rancière and other activists heard the common police diktat: "Move along! There's nothing to see!" (Rancière 1998, p. 177). For specific populations, public space was not a place to be, but rather one through which to move from A to B. Policing obstructed the possibility to show up and hold space in public—to do what Judith Butler positions as a "performative ... right to appear, [make] a bodily demand for a more liveable set of lives" (2015, p. 25). The control of space-time in relation to labour was a means of legitimising the augmented policing of Algerian French workers in the *hexagon.* Under Papon's SoEL curfew, if a *Français Musulman d'Algérie* (FMA) was out in the streets, out of place by being neither in their place of work nor at their home *coordonnées*, they were immediately suspect. The police had the authority to control their identity, which might result in a multi-day disappearance into places such as the CIV.

Yet, where was their place? Where could they appear? What was the share of the *sensible* world accorded to the FMA? These questions warrant making that world sensible, not merely a conceptual, geo-located set of *coordinates*, but a very specific sensible realm. As an Algerian French worker in the Paris region, one's world and experiences were delimited by the pre-Grenelle Accords[25] working hours and conditions in factories where one was employed—

[25] The *Constat* or *Accords de Grenelle* aimed to address workers' demands. In response to the general strike of 1968, government, business and labour representatives met 25-27 May, resulting in, amongst other agreements, raising the minimum wage and gradually reducing the work week from forty-five to over forty-eight hours to forty.

Renault, Citroën, Dubonnet and others—and living at the edges and outskirts of the city—in Clichy, Billancourt, Saint-Ouen (Guibert, Peyron & Malo 1959-1962). One's home coordinates were in the shantytowns the police declared "illegal" or "non-existent" (Hervo 2012, p. 117), such as La Folie in Nanterre. Denied access to affordable housing and frequently refused rentals in short-stay hotels, most FMAs lived in precarious wood-framed, cardboard--clad hovels that were perpetually threatened by accidental fires, arson or demolition by the police (Hervo 2012, pp. 115, 144, 153). One's world was a muddy, insalubrious, fragile assembly in immediate proximity to others' post-war prosperity.

And what was one's sensible world as a Japanese American citizen interned in the camouflage camps? A confined, rapidly built city in a place that was not previously inhabited due to its inhospitable climate conditions. One's senses would have been exposed to the wide, frigid or blazing skies. One would have felt the affront of wind and dust even indoors, as the structures barely met standards of shelter. If not employed in the weaving activities, one would have had too much time to contemplate the desert and mountain ranges lying just beyond the barbed wire. And one would have felt fenced in, under surveillance (Gesensway & Roseman 1987, pp. 58-65). Both FMA and Japanese American communities would have felt an incessant, controlling gaze, from watchtowers or roving police; their sensible world was restricted to places apportioned by executive order and state of emergency laws.

Re-distribution

Spatial and temporal partitioning, and labour's part in that, according to Rancière, delimit what can and cannot be sensed, experienced, and ultimately thought—aesthetically and politically. Yet "politics", he argues, "consists … in refiguring that space, what there is to do there, what there is to see, or to name. It is a dispute about the division of what is perceptible to the senses" (1998, p. 177). This statement suggests, on a spatial level, the re-distribution of locations of labour. It suggests that moving labour out of remote, un-seen places (in cities as well as in

buildings) can make proximate and afford encounters between the gamut of human endeavours. On a second level, Rancière's statement suggests the restructuring of time, a resynchronising of diverse activities—a simultaneity of labour, leisure, and civic life. In addressing politics and aesthetics together, Rancière argues that the de-partitioning of space, time and labour can re-distribute what is possible and afford access to and authorship of worlds and ways of thinking and feeling about them.

Embodiment, Situatedness and the Senses

Daily spatial and temporal experience is an ongoing coming-to-know and transformation of the world and self, not only through intellectual reasoning, but also embodied sensing. Embodiment, drawing upon cognitive science and Maurice Merleau-Ponty's philosophy of phenomenology, encompasses "both the body as a lived, experiential structure and the body as the context or milieu of cognitive mechanisms" (Varela, Thompson & Rosch 1993, p. xvi). Embodiment is the "seamless ... thinking, being, doing and interacting within worlds" (Varela, Thompson & Rosch in Hocking et al. 2001, p. xviii). In his discussion of embodied knowledge, architect Juhani Pallasmaa points out the importance of *bodily-kinetic* and *spatial* forms of intelligence (2018, p. 49) amongst those identified by psychologist Howard Garner (1999). Yet, Pallasmaa argues, even Gardner's expanded definition overlooks *emotional, ethical*, and *aesthetic* intelligences as well as *atmospheric sense* (2018, p. 49). Architectural and spatial as well as choreographic and performative practices draw upon these six forms of intelligence and they are inherent means through which performance-installations are sensed and make sense through bodies.

Bodies "matter" in knowledge formation, as feminist scholar Laura Ellingson articulates (2012). Repeated gestures build skill; endurance, mis-performances, fatigue and failure of physical bodies also inform, as do embodied encounters with sites and situations. Jane Rendell gives import to the specifically sited body of the researcher, scholar, critic or practitioner, identifying

situatedness amidst concerns of performative and feminist critical spatial practices (2011, pp. 34-36). Researchers' bodies are not abstract, but situated, and, as embodied traces of authors, Rendell offers her own *site-writing* (2010) and the autobiographically inflected writing of performance studies scholar Peggy Phelan (2004) as exemplars. Following the argument that bodies matter in knowledge formation, the embodied actions of researching in site, iterating in a studio, and performing-installing in a gallery contribute to the arc of knowledge-making, to the making up and making real by labouring authors, and making felt by others. Embodied modes of coming to know sites and their erased architectures, of coming to know archives and their obfuscated content, would become essential forms of knowledge gathering and making, informing how I would perform spatial labour and its effects. My field and studio notes (at Appendices V and VI) bear witness to my dialogues with sites and circumstances and embodied aspects of my performing spatial labour.

Returning to the senses, while Rancière names the visible, plus speech, sound, and space as contributors to his definition of sensible experience, the sensorium is broader, as are modalities of embodied knowing. The sensorium also includes tactile, olfactory, proprioceptive and other modes. Attending to a fuller sensorium affords another re-distribution—a shift in what anthropologist David Howes calls "ratios of sense" (1991, p. 6). Such shifts challenge the hegemony of the visual in the West, and attune to affective powers of other senses, such as sound, smell, or touch that are prominent in other cultures and contexts. Shifts in ratios or distributions of senses also perform, as articulated by André Lepecki (performance studies) and Sally Banes (dance studies). "[As] the senses shift in relation to social and cultural changes", Lepecki and Banes write, "what they also change are the political conditions of possibility for entities, substances, bodies and elements to come into a being-apparent" (2012, pp. 2-3). The senses themselves have "performative power", playing upon entire and different bodies. Lepecki and Banes argue that the senses instil new ways of being bodies in the future, and transport and access emotive strata and memory. The senses move even without movement.

Coming to know and shaping spatial and material worlds in ways that value multi-sensory, embodied experience is not only critical to empowering the protagonists of Rancière's distribution of the senses, but also to the performing labourer at and embodied explorer of immersive environs such as performance-installations.

Embodied and sensorial aesthetic practices

As discussed in Chapter 1, Anne Ring Petersen points out that installations "activate space and context … time … process" and the "viewer's temporal bodily and subjective experience" (2015, p. 41). Explicitly hybridising performance with installation allows for exploring ephemeral transformations of installations, be they spatial (un)making or bodily occupation. In addition to challenging the normally hidden nature of labour by moving it to the centre of space and action, my performing spatial labour leverages the "performative power" of a broader sensorium, beyond visible images. Reflecting on the sensible would lead to my developing strategies including: spatialising continuous and rhythmic sounds recorded in sites or of live labour; tuning luminosities of atmospheres; and spacing action and placing diversely scaled elements. I would leverage these strategies to solicit audience members' shifts in focus, speed, movement through space and embodied adjustment to different positions and relations as means to make sense.

In exploring how sensible and embodied knowing could contribute to this praxis of spatial labour, I considered experiences of both researcher-performer-labourers and audience-witnesses. To inform the former, I first turned to the work of choreographers and architects who use improvisation to generate space and movement, with the understanding that improvisation is a form of designing live, performing the labour of sensing and responding in the moment. Dance improvisation creates space with and around bodies—unforeseen spaces that fleetingly arise and disappear. Improvisation demands keen attention to what is transpiring. Philosopher and dance scholar Maxine Sheets-Johnstone describes improvisation practice as *thinking-in-movement*. It is "not an assemblage of discrete gestures happening one after the next, but an

enfolding of all movement into a perpetually moving present" (1981, p. 405). Architect Francis Bronet and philosopher John Schumacher have explored similar ideas through a practice of "space-in-the-making". In one such experiment they and their students tested installations' capacities to transform in response to dancers' improvised movements. The dialogue between spatial components and movements generated shifting opportunities and obstacles for passage and, with that, differing spaces (1999). Informed by Sheets-Johnstone's and Bronet's practices that aim to produce unknown spaces through live action, my explorations would shift towards prioritising qualities of emergence and disappearance, and not of unknown figures, but of known ones—the camouflage-camps. Thus, as I discuss in Chapter 7, my explorations were enacted through being the embodied and sensing labourer, labouring at these pre-scripted camp figures (un)becoming, and eventually, through iterative discoveries of other sensory effects—sound, movement, tactility. I would draw this out, repeating, and looping the performed labours, exploring bodily-kinetic, spatial, and atmospheric effects and the capacity to impress upon the senses through the sense of time.

As my investigation of the sensible and embodied shifted from one case study to another (from US camps to the CIV), it would also shift from performances of labours (un)making space to choreographing the forensic labour of the audience. Emphasis shifted from revealing my labour towards the audience labouring to make sense of the indexical traces of my labour. Australian writer and filmmaker Ross Gibson's reflection on choreographing installation visitors' experiences offered a pertinent example and language echoing the terms I was exploring to articulate my forensic labour. Gibson asked how "situations that deserve or need witnessing" can be made to "appeal to the senses" through non-textual, and thus non-traditional, historiographies. To do so, he evoked "traces in landscapes, or as gouges and smears on buildings, as intensities or contusions in human bodies" (2015, pp. 134-135). Regarding his collaborative practice, he argued that temporal media and spatial installations effectively and affectively "register (propositions) in the nervous system, ... as pulses, flows, rhythms and

lapses, ... first as moods and emotions and then lead to intellection" (2015, pp. 134-135). Sensing and making sense of artefacts, performed actions, projected and sonic environments unfold through installations that are not merely scenographic but forensic in that the structure and design of encounter, similar to the "cross-referencing and branching" of hypertexts, solicit a "forensic audience, an audience looking to take charge of their own convictions, looking to *construct and test* rather than to *receive and accept* their worldview" (2015, pp. 104-105). The performative power of the senses is at play upon Gibson's forensic audience. Their forensic labour of drawing connections between, moving between, and being moved by fragmentary evidence is akin to my own affective labour and response to the spatialised or temporalised evidence in works by Paglen, Black and Clark, and Salcedo, discussed under Rendering (Chapter 4) and (In)visible (Chapter 5), and to the experiences into which I would invite audiences.

Artistic modes of experimentation that move "towards a focus on matter, affect and sensation" are, according to Barbara Bolt, *sensorial aesthetics*; they "attempt to take account of, and find value in, becoming, duration, transiency [sic], and the evanescent flux of material and affective sensations" (2005, p. xiv). Performing spatial labour, following Bolt's definition, leverages sensorial aesthetics, the full sensorium plus cognitive modes—*bodily-kinetic, spatial, emotional, ethical*, *aesthetic* and *atmospheric*—as suggested by Pallasmaa. Active bodies labouring in and navigating spaces and modalities of being a body, amidst materialities with more than visual properties, atmospheres of light, and sound, suggest that performing spatial labour can convey more than erased historic sites of internment and can enact more than spatially redistributing normally hidden labour. It can effectively and affectively render these invisible conditions sensible.

III. Weave

Part III presents the practice-based research and the most significant outcomes of the process, focusing on my spatial labour carried out in regard to the US camouflage camps in Chapter 7 and the CIV in Chapter 8.

The first subsection of each chapter distils my findings through the protagonists' renditions of the camps and my situated and embodied encounters with the sites and archives. These synthesise the detailed accounts found in my Field Notes (Appendix V).

The subsequent subsections discuss the spatial labour exploring through and critically and performatively reinterpreting architecture's instruments—drawing, models, and text—to render sensible the (in)visibilities, materialities and spatialities of the camps, their recurrence and labours that occurred there. In Chapter 7, I discuss *Razing Manzanar II,* a performance for video created in June 2017, and two publicly presented performance-installations—*Intern[ed],* performed over three evenings in November 2017 at the Sundt Gallery in Tucson, Arizona, and *States of Exception,* presented at the Cité Internationale des Arts in partnership with the Jeu de Paume museum in Paris in December 2018. Chapter 8 explicates the investigation of the CIV leading to the installation *Palimpsest*, presented at Un Lieu pour Respirer, in Les Lilas (Paris) in May 2019. Throughout both chapters, I refer to my Studio Notes (Appendix VI).

7. Camouflage-Camps

As introduced in Chapter 3, the US Government-produced structures and equipment that once comprised the four camouflage weaving sites of internment have all been dismantled according to the Lanham Act (Horiuchi 2005, p. 118), and, in theory, the sites were returned to their prior conditions. The dismantling of the camps has, of course rendered them largely invisible to present and future generations.

Camouflage Camp (In)Visibility

The remote locations of the camps were and are additional impediments—to their visibility and to knowledge of the living and working conditions within—to anyone other than those who managed or were confined within the camps. Santa Anita was and is again a racetrack. Manzanar lies across the Sierra Nevada from California's populated areas in a difficult-to-access valley. Both Arizona sites (Gila and Poston) were selected for their locations at the end of the road within Native American Reservations. Their desert climates assured that the surrounding populations were sparse. Geography, topography and climate colluded to see that the sites were off the radar of national consciousness. One needed to make a concerted effort, a pilgrimage, to find out what was available to the senses.

What other forms of invisibility qualified these camps? Three forms of labour stand out because of the way in which invisibility is intrinsic to the fabricated objects' materiality, form or performativity. The first of these concerned the internees' weaving of camouflage, a device developed to confound visual perception, and, in this case, used to cover sensitive equipment or resources. But in addition to the production of these objects of obfuscation, the labour itself was hidden. In each camp, separate areas were created for the isolation and concealment of the activity. At Manzanar, Gila, and Poston, these camps within the camp were located in fenced-off areas outside the perimeter of the camp proper; at the Santa Anita racetrack, this activity occurred within the easily isolated grandstand structure. Furthermore, this activity was a form

of employment that only US citizens (thus *nisei*, or second-generation persons) were eligible to engage in. The older generation was deemed suspect. Thus, as an activity related to national security, it was hidden from view. Although never stated as such, a similar set of criteria may have determined who was eligible to fabricate wooden model ships of German boats for use in Navy training courses. Logic dictates that access to the woodworking shop in the Gila camp would have been restricted to US citizens, or *nisei.* These models should be understood as also participating in strategies of invisibility, as these were models used for identifying, for recognising, the form of the enemy. The models played the opposite role of camouflage; they were about visual recognition of the enemy, rather than hiding from the enemy. The third form of labour that occurred amongst these camps was the moulding of adobe bricks. As building components made out of the earth below one's feet, they are made from a material that is, in a sense, invisible, unidentifiable as building material. Adobe is also a material that disintegrates if it is not continuously cared for, and thus a material that disappears when left to the elements. These three forms of labour—weaving camouflage, making scale models, and forming building components from materials that disintegrate—will reappear later in this narrative.

Protagonists' Renditions of (In)Visibility

If these are the self-evident and apparent forms of invisibility around the camps, what else was (in)visible, sensible, and how can that be known? I sought to learn about the sensed experience of the camps as they were rendered, described and depicted by the various protagonists whose lives were entangled in the making, witnessing or surviving these environments. In particular, I was interested in the spatial and atmospheric qualities that were once sensible to the interned communities and labouring bodies.

Protagonist: Witness

The first protagonist I encountered was the (photographer) witness. In May 2016, while hiking in the Catalina Mountains in southern Arizona, I came upon one of Dorothea Lange's

photographs of camouflage weavers. It was integrated into an interpretive panel in what is now the Gordon Hirabayashi Recreation Area—the razed site of a former Federal prison "road" or labour camp. Here, conscientious objectors to WWII, including Hirabayashi, served out prison sentences during the war, breaking rocks and building the highway up the mountain (Lyon 2012). Lange's photograph on this National Park Service interpretive panel was the lid of the Pandora's box of the main story—the network of Japanese American internment camps, the weaving of camouflage and the invisibilities.

With the approaching seventy-fifth anniversary of FDR's Executive Orders, Dorothea Lange's long-censored photographs were not only available, but in the headlines (Gordon 2017; Lawrence 2017). In 1941, Lange had been hired by the US Government Farm Security Administration (FSA), the agency responsible for food security during the dust-bowl years and for national land use throughout WWII. Her images captured the government's posted bills announcing mandated relocation of the Japanese American population. Images were taken amongst members of their community, lined up, with suitcases in hand and family identification tags tied into their buttonholes. Lange photographed entire trains of people arriving at Assembly Centres, where they were housed in stables and newly built barracks.

At Manzanar, in the months that followed, Lange (1942a) documented, at close range, groups of women weaving expansive camouflage nets, 7 x 7 metres and larger, strung as taut vertical surfaces under sheltering roofs, but in spaces otherwise exposed to the elements (Figure 15). The internees wove long strips of fabric through the repetitive square matrix of the net. Strands folded to turn corners, twisting and turning a few times, to make irregular shapes. The workers wore masks over their faces, protecting them from inhaling particulate we see floating in the atmosphere. It is unclear if this was dust or a by-product of the fabric with which they worked. The bright light and the facemasks give an impression of working conditions that were over-exposed to the elements.

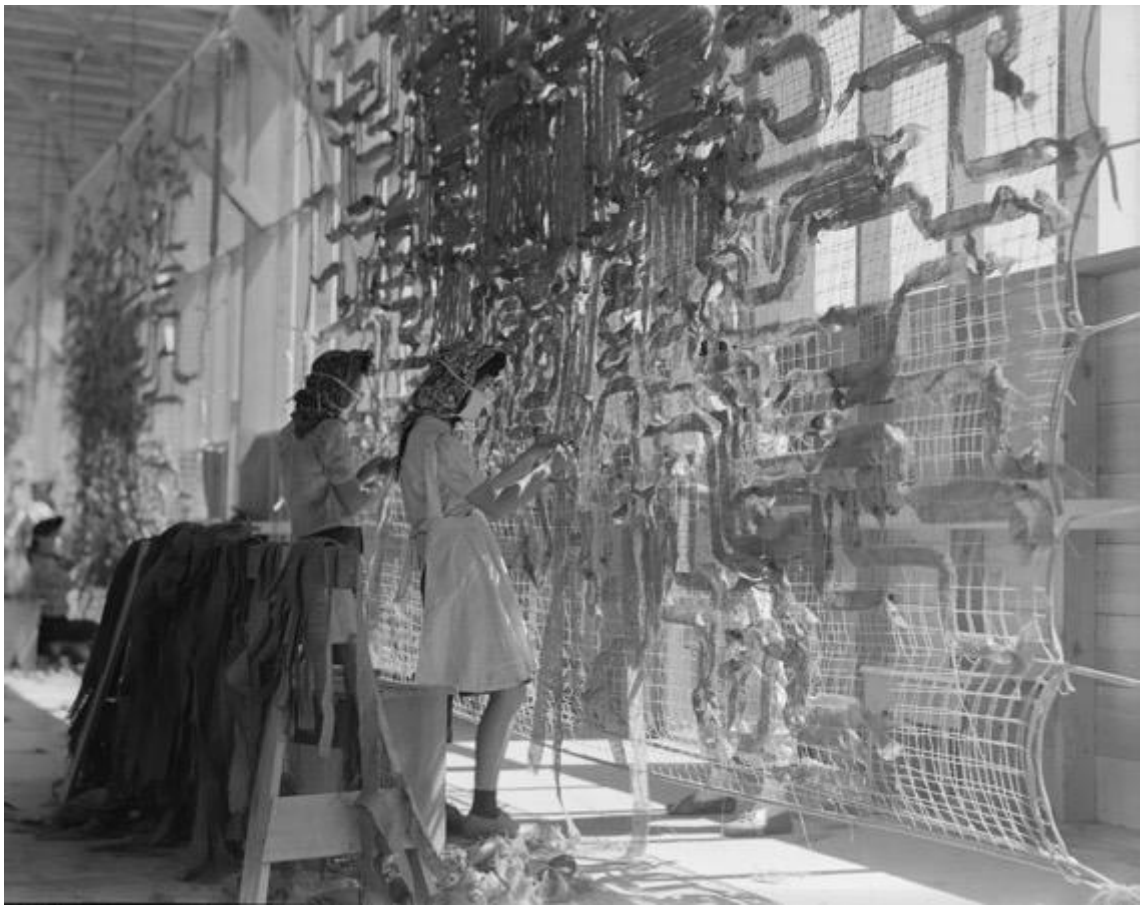


Figure 15. Dorothea Lange, *Manzanar Relocation Centre, Manzanar, California, Making camouflage nets for the War Department*, 1942. (Lange 1942a).

Lange was just one of several photographers to document the government evacuation of the Japanese Americans and their lives in the camps. Ansel Adams, Clem Albers and Toyo Miyatake photographed Manzanar over the life of the camp (Robinson & Adams 2002). Others included photographers Francis L. Stewart, Fred Clark, and Tom Parker, who made images that both showed the affected individuals and groups, and environments taken from elevated prospects (National_Archives 2017).

Lange's images are particularly personal and atmospheric. We can feel the particulate floating in the air around the camouflage weavers. In another image (Figure 16), shot perpendicular to the barracks with the majestic, snow-capped mountains in the background, we see a thick cloud of dust blowing through the camp. Her images are taken from the on-the-ground position shared with the interned; they convey the gritty, windy conditions, and exposure to the elements in the

spaces between the repetitively patterned military architecture. Her images captured atmosphere, as well as the tension between boredom and toil.

Figure 16. Dorothea Lange, *Manzanar Relocation Centre, Manzanar, California, Dust storm at this War Relocation Authority Centre where evacuees of Japanese ancestry are spending the duration*, 1942 (Lange 1942b).

Protagonist: Government

The government artefacts tell other stories. Many of these documents communicate at the scale of a region, of a city (as the camps were small cities), and from aerial perspectives. They also speak through administrative and quantitative documents, commanding and quantifying through texts and charts; such are the executive orders and public notices.

One series of three maps showing the Western states performed as a score to choreograph the relocation from homes to Assembly Centres and from there to the camps (Figure 17a, b, c). For each of the ten camps, sometimes comprised of smaller sub-camps, there are War Relocation Authority (WRA) master plan drawings (Figure 18). These convey the standard block for that camp, the larger patterns of the repeated blocks and fire-break gaps. The National Park Service

has made available documentation of each camp's original WRA plan, along with the dates of operation, maximum population, and unique qualities of each site; they also conducted archaeological reports in 1992 attesting to the current physical condition of each camp. Given this extensive documentation, there are few surprises about what *physically* remains in the sites. The lives and atmospheres in the camps, however, demand reading between the lines of other kinds of government reports.

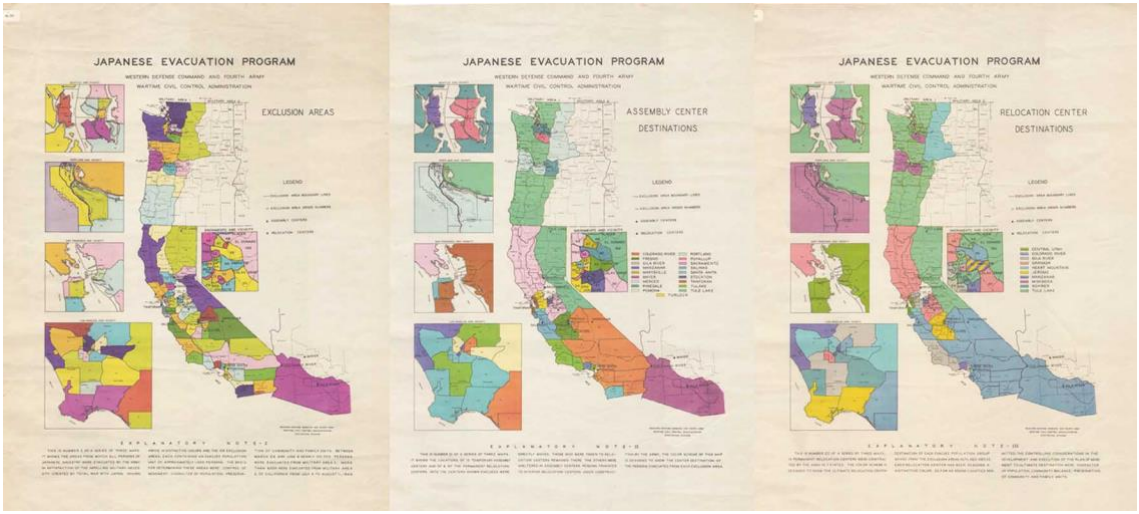


Figure 17. WDC and WCCA, *Japanese Evacuation Program*, a) *Exclusion Areas* b) *Assembly Centre Destinations*; c) *Relocation Centre Destinations*, (WCCA, Western_Defense_Command & Fourth_Army_Wartime_Civil_Control_Administration 1943a, 1943b, 1943c).

One chart shows the different forms of agricultural labour that occurred at the camps, and camouflage weaving is documented, through both text and many photographs, to have occurred in the four sites of this case study (Burton et al. 1999, p. table 1.1). In contrast to photos of the weaving activity, just a few images show fabrication of model ships and adobe brick moulding, and little is written about them (Figure 19a, b). One WRA image shows a Caucasian man, identified as plant manager Oscar Julius, instructing a young man and young woman in identifying ship types (Stewart & WRA 1943c). In another, we see a young man sanding a ship-shaped wooden object, with the blueprint laid out on his workbench. Evacuees working in the Gila Ship Model Shop produced poplar wood replicas of German warships used in a US Navy ship identification training program. The Navy provided the internee-labourers with scale drawings

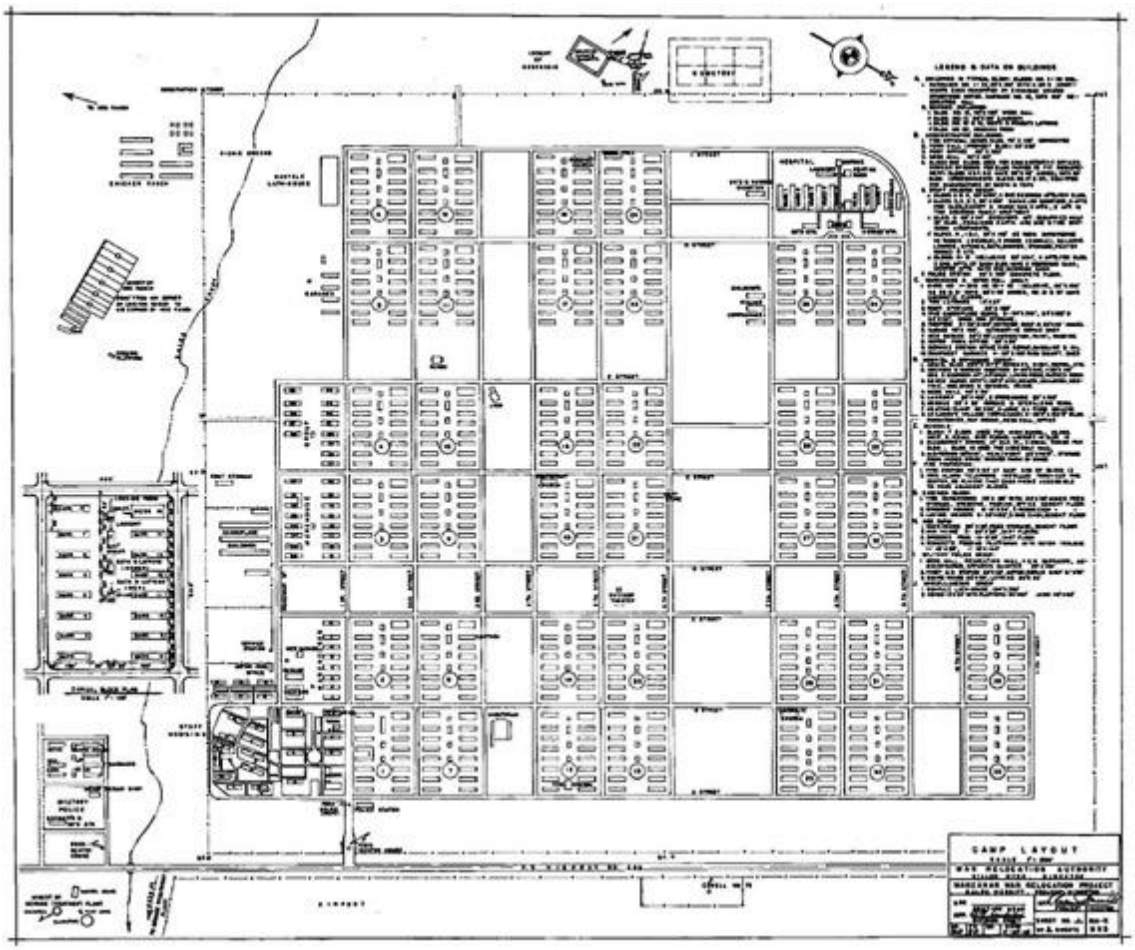


Figure 18. WCCA/WRA, Manzanar Relocation Centre Central Area, (Burton et al. 1999 (rev. July 2000), p. 8.5).

of the ships (at 1” = 50’) which the trained draughtsmen amongst them redrew at 1” = 60.’ The wood was then cut, carved and painted; some of the internees already had woodworking skills, but many came from farming and shopkeeping backgrounds. Other than the information conveyed through scant captions, model making appears in one internal memo—WRA Information Digest No. 50, October 1, 1943. It proudly announced, “August at the projects: Gila River: Ship Model Shop delivers 223 models to Navy”. Other headlines boast that, “More than 25,000 attend baseball games during the month … 1,622 women sign up for pattern draughting and sewing classes … total of 4,753 evacuees employed on Project as of August 31” (WRA 1943). With similar hubris, a government-produced propaganda film in the Arizona Historical Society Archives shows enthusiastic so-called "pioneers" constructing their own wooden barracks at Poston (WRA 1942 (2016)). They prop up and tack into place wood-frame walls built on the

elevated floor surfaces; they install prefabricated roof trusses (Figure 20). They are depicted as good citizens. Yet, government renderings of the interned swing ambivalently between framing the evacuees as a docile populace, interned for their own protection, and so-called enemy aliens whose loyalties are impossible to discern, whose patriotism is implausible.

Figure 19. Internee Labour, a) Gila Model Ship Fabrication; b) Poston Adobe Moulding. Photo: Francis Stewart. (Stewart & WRA 1943a, 1943b).

Figure 20. *Poston* (Propaganda Film), Film Still, Arizona Historical Society (WRA 1942 (2016)).

Figure 21. Aerial View Poston under Construction. Photo: Fred Clark (Clark 1942).

Government documents represent matters from the aerial perspective, at the scale of states and regions, offering views from aeroplanes and cranes, or as quantitative data through the gridwork of bureaucratic spreadsheets, forms and reports (Figure 21). Their up-close and personal photographs and videos ought to be regarded with scepticism, as they have served the purpose of pro-war and pro-internment propaganda.

Protagonist: Architects / Building Professionals

The WRA drawings published by the National Park Service show repetitive blocks comprised of fourteen 20 x 100-foot barracks plus a mess hall, community building, and washing facilities, deployed in all the camps. Building orientation aligned to a main access road, to slope, to North-South sometimes, and East-West at others. Invariably, they aligned to the horizontally formatted sheet of paper as it would have lain on the draughtman's table; logical solar orientation in relation to climate zone did not inform building orientation. This became clear

whilst making my own versions of the plans, after identifying their climate conditions and capturing current aerial photos revealing solar orientation of the sites. Inexplicable variations in the pattern revealed themselves, once I had visited the sites, as accommodations for topographic conditions. Next to the punch-card appearance of the master plan, and the detailed description of a standard block, the master plan drawings listed other programs on site—schools, warehouses, mattress factories, carpentry shops, and so on. Whilst much of the built environment was determined by the military, architects and landscape architects employed by the FSA also advised the WRA on site selection and on the size limit of these cities. They also designed supplemental buildings such as clusters of administrators' housing, an amphitheatre in the Gila hillside, and recreation facilities in Manzanar (Figure 22). They drew plans at the scale of individual buildings and clusters, expressing a more human scale (Eckbo & DeMars 1942; Horiuchi 2015). These architects worked into the gaps and margins of the WRA regimented pattern, creating spaces of social expression, similar to wild plants that sprout through the pavement. They rendered life in the camp through the language of the plan and section. Their drawings revealed the human scale and their intentions to enable the internees to make the most liveable lives for themselves under unliveable circumstances.

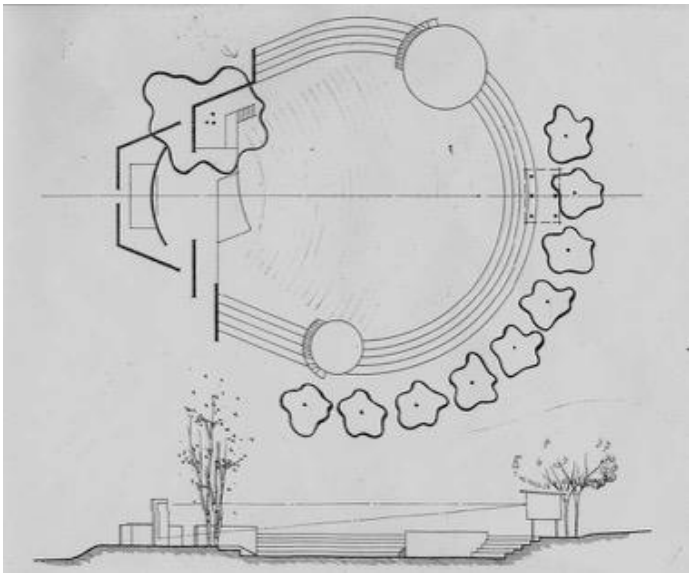


Figure 22. Garrett Eckbo And Vernon Demars, *Design For An Amphitheatre For Gila River Relocation Centre*, 1942 (Horiuchi 2015, p. 14).

Protagonist: Interned

With a similar attention to the means of rendering material, spatial, and atmospheric qualities that I brought to the images of witnesses, government officials and building experts, I examined the memoires of the interned. In their own words, they convey their experiences of the executive orders, of being othered, of their uprooting and relocation, their spatial experience of the camp, and their labour. Following Trinh T. Min-ha's practice of "speaking near-by" (Chen 1992, pp. 87-88), I do not speak for them or interpret their words. I merely flag a few recurrent material and spatial themes.

In her memoire, Kiyoaki Murata recounts the circumstances of her accommodation in the typical 20 x 25-foot room assigned to families.

> altogether five persons … were to share a single living space. Although privacy was conspicuously lacking, the apartment was not totally unfurnished; we found cots, straw-filled mattresses, pillows, and olive-drab Army blankets. Windows, of course, had no curtains, not to mention shutters …. The wooden structure offered only minimum security against the elements. But Poston was notorious for sandstorms, and the barracks had been at the mercy of nature since being hastily put together. Windowsills and the floor were covered with a highly visible coat of dust. Bits of lumber left by carpenters were here and there. Nails protruded from unexpected corners (1991, pp. 111-112).

Corroborating such details, Alice Yang Murray wrote that

> Our mouths are always gritty, and the rooms including the mess halls cannot be kept clean even by closing all the doors and windows because there are so many cracks in the walls and floors. From about 1:30 p.m. daily, the wind rises, and often we can't see [a] half mile ahead due to the dust cloud. Each step we take we stir up dust. Dust settles on the typewriter and is noticeable even while writing a letter (2008, p. 61) .

They wrote of extreme heat and cold, of wind and dust and gaps between the floorboards, of having "to stuff [mattresses] with straw and the smell and the stench of the horses [in the Santa Anita stables] .... Of course they set up these camps in very desolate areas" (Yamaguchi 2014, p. 47). Of the labour they and others did, one person interned at Poston wrote in their journal

> January 1943
>
> 18 (Mon.) Near this camp is a camouflage factory … which seeks workers from the camp. But in the camp we have two groups of people: one opposes working on anything that is used in the war; the other says it is OK as work. It is decided to have a vote to decide which course we should take. The election will be tomorrow.
>
> 19 (Tues.) The vote was cast today to decide if we should support or oppose camouflage-net work. The result: supporting, 3,200: opposing, 3,700. Resolved: No support …
>
> February 1943
>
> 2 (Tue.) Camouflage-net work will be started soon. So although the poll showed nonsupport, the Nisei (the second generation and US citizens) don't care about it and they went to register.
>
> 3 (Wed.) The camouflage-net work starts at 7:30 PM (Kaneshiro 1976, pp. 22-23).

Representing the interned population's interests, the Densho Project Encyclopedia also tells us that

> At Santa Anita, the army set up a camouflage net factory, managed by a private company under military contract. Located at the grandstand seating area, only (Japanese Americans who were) U.S. citizens (thus second generation) were employed on this war-related work. At one point the workers conducted a sit-down strike complaining about weakness due to lack of food as well as low pay and unfair production quotas. At its peak, 1,200 people worked at the plant. The net factory produced more than 22,000 complete nets, varying from 22 x 22 feet to 36 x 60 feet. The savings from utilizing inmate labour more than offset the cost of food for the population at Santa Anita (Linke 2012/2015) .

These porous nets were not the only lacy textiles. As Yoshiko Uchida describes, whilst interned she received from her father, who was in FBI custody: letters "arrived well ventilated with the holes left [b]y the censor's scissors" (1998, p. 81).

Architectural historian Lynne Horiuchi reflects on such narratives, stating that the

> everyday life is made up of sensorial perceptions, so through their texts and images we may feel the cold or heat, the dust of the internment barracks, or the sense of foreboding of a forced journey into an unimaginable future under the antagonistic and hegemonic control of the US government (2005, p. 64).

In accordance with Horiuchi's observations, I have drawn upon the atmospheres rendered through their words. The protagonists' renditions would prepare me for my situated experiences, where wind, dust and over-exposure to the elements gave me an embodied sense of their experiences from which to render sensible aspects of these invisible histories.

Protagonist: Site

Eight months of absorbing the protagonists' renditions of the sites through their memoires, administrative reports, eyewitness images and architectural and engineering drawings preceded and primed my embodied encounter with the last protagonist—site.

I mapped distances from home in Tucson, Arizona, to Poston, Manzanar, and then Santa Anita, devising a score for my multi-day, 1,600-mile road trip. Before departure, I virtually flew over the four camouflage-camps many times—in the WRA drawings, *Google Maps* and in the process of making my own master plan drawings of each camp (SN1704XX) (Figure 23). I prepared a mobile studio to gather traces and to record site-performed labours that I intended to immaterially transport and re-situate in Non-sites. In a first journey I would visit three of the sites—those not requiring permission.[26] My gear included

> a small library ... drawing things ... supporting media ... and recording tools ... hastily cut wood blocks, approximately the size of barracks at 1/16" = 1'-0," rolls of string and tape, Tyvek work garments, and various types of gloves (FN170725).

At my first stop, Poston I, II, & III, I would struggle to correlate the expanse of land before my eyes to the camp's matrix shown in the drawings. Located within the Colorado River Indian Community (CRIC), the majority of the terrain had been transformed into agricultural fields irrigated by channels constructed by the internees (Figure 24). Edges evaded perception. Here

[26] Gaining permission to enter the Gila River Indian Community (GRIC) was a lengthy and emotional process, involving applications, fees and attending a hearing at their government centre (FN190802- FN171010).

and there a few structures still in operation served as landmarks, such as the original school and concrete drum of the waste-water plant. The shed that once served as the camouflage factory in Poston I remained, but behind chain-link fencing loudly declaring "keep out". Another cluster of buildings behind fencing was visibly in the process of un-becoming, recently the object of vandalism and arson. Across the highway from the camp proper, I examined a single barrack slowly weathering under the sun. Everywhere else: fertile fields.

Whilst there, I committed to several practices I would enact in all the sites (Figure 27). I would perform installing scale models of a typical block or blocks, and then de-installing these models (FN170725). I filmed these with one camera on the ground, as though in the landscape in the way Lange or other witnesses and the interned would have sensed the space. I also recorded the actions with another camera on a tripod as if from an elevated, aerial position, thinking about the government master plans and views from aeroplanes. With Murata and others' memoires in mind, I would walk a rectangle the size of dwellings assigned to one family (20 x 25 feet square); through this I would develop an embodied sense of the inhabited space of the room, which aggregated would form a barrack, a block and site (SN170531). I would soak in the feel of the dust and dirt and the sound of the wind constantly blowing. I recorded this sound in its environs, often framing a view of a fence or other delimitation of the camp's edge against the majestic and expansive landscapes that lay beyond these visually porous borders (Figure 25). I would muster all my energy to perform whatever futile and often absurd forms of labour I had assigned myself—walking rooms; walking or otherwise exploring the perimeter, grid and landmarks; (un)making models—for as long as I could endure the solar exposure and my digital equipment resisted overheating. I would reach the limits of my capacity or failure many times, as the temperatures reached 111 degrees Fahrenheit (43 degrees Celsius) at Poston (FN170726), as the glaring light on the camouflage factory slab at Manzanar blinded me to what I was doing (FN170728), and as I found almost nothing but a macadam parking lot at Santa Anita (FN170730) (Figure 26).

Figure 23. Beth Weinstein Clockwise: Exclusion Zones, Poston I, II, + III, Gila Canal + Butte, Manzanar, Santa Anita.

Figure 24. Beth Weinstein, Poston: situated research, a) fields; b) net factory; c) dilapidated barrack, 2017.

Figure 25. Beth Weinstein, Manzanar: situated research, a) fence and watchtower; b) traces in slab and fence; c) reconstructed barrack, 2017.

Figure 26. Beth Weinstein, Santa Anita: situated research, a) macadam and racetrack in distance; b) fence; c) hedges, photos, 2017.

Figure 27. Beth Weinstein, various Situated Practices, a) net knotting; b) model (un)making; c) rubbing; d) walking, video stills, 2017.

Figure 28. Beth Weinstein, *Making/Unmaking Camp*, video still, 2017.

Nearly three months passed before I would gain permission to enter the Gila River Indian Community (GRIC), the fourth site, from their Land Use Department (FN170809). In the interim, I had begun to weave together video recordings made in Poston, Manzanar and Santa Anita of my installing and deinstalling models (SN170809) (Figure 28). While the action of installing and removing the 1/16" = 1'0" wooden model is essentially consistent in the three clips, the differences between each specific site's qualities are prominent. The extreme conditions—mountains, agricultural fields and urban heat island—fill the image, with the horizon cutting across the middle, centring the figure on these grounds.[27] Additionally, the distance between the action and the camera varies widely, so that the model and my gestures installing it appear dwarfed by the Sierra Nevada of Manzanar. At Poston, the model and my gestures are legible and framed against a nearby mass of haybales. At Santa Anita, I appear giant, extending well beyond the frame. The conditions of the landscapes, points of view, spectrum of scales, from miniature and distant, to gargantuan, and the prevalence of the sound—either of wind, of the clinking of the wooden elements against the blacktop—emerged a means to make palpable the making and unmaking of the camps (See Video).

I would be concerned with these questions when I finally visited Gila in late October. But prior to being granted access, they required me to attend their next meeting and to present my application to the Land Use Department (FN171010). I made the trip the GRIC government centre and they granted me three entries in the weeks to come. Along the journey back, I made a minor detour, stopped in front of each of the contemporary immigrant detention centres, and took in the emptiness and dust (FN171010) (Figure 29). Returning two weeks later, I surveyed both the Canal and Butte camps accompanied by the head of the Land Use Department, Paul

[27] Whilst on site I had made several clips in which I recorded the action from above, with the camera on a fully extended tripod. These prioritised the ground, removed the context, and presented what I would later call the government, or surveillance, or oblique view. I would return to this later but made the editorial decision for this video to value the witness/intern view.

Shorthair (FN171024). I returned twice afterwards, spending a day in each camp, accompanied by the junior Land Use staff member, Cody Cerna (FN171026, FN171102).

Figure 29. Beth Weinstein, Contemporary Immigrant Detention Facilities Near The GRIC: a) CAC In Florence and b) EOIR In Eloy, Arizona, 2017.

Figure 30. Beth Weinstein, Gila situated research, a) lone giant saguaro; b) debris; c) eviscerated slab; d) camouflage net weaving frame, 2017.

Not only would I find undisturbed concrete slabs where industrial functions, such as the Ship Model Shop, had been and pile footings that once supported the wooden barracks; the entire western edge of the Canal Camp was littered with piles of broken-up concrete. The southern end of the Butte Camp would present even more ravaged remains.

> Slabs are tilted up, broken, gouged. Mounds of rubble are heaped up all around. It is treacherous to walk through this part of the site. I react viscerally to what I am seeing, sensing the violence and carelessness. It is painful and offensive to see the condition in which the US government returned this land to its stewards (FN171024).

As I carried out my labours installing and de-installing models in the Gila sites, I would try to capture the violence of the unmaking (Figure 31). This time, I was working with larger paper brick-barrack modules that I would go on to use in *Intern[ed].* The switch from the smaller wooden elements, that verged on the scale of toys, to the paper units that could be read either as 1:1 bricks or scale models of barracks, shifted the sense and appearance of my actions from play to labour.

Figure 31. Beth Weinstein, Gila, *Making/(Un)Making Camp (Gila)*, video still, 2017.

It would become apparent during my time at Gila how the site stories differed. I surveyed in my mind the four sites. Santa Anita had once again become a racetrack; its grounds that once were covered with barracks were now a macadam parking lot for a shopping mall. Santa Anita could be called a *redacted* site—denied, blackened over, covered up. Manzanar had been declared a national monument in 1992. Its one remaining building now houses a permanent exhibition, while other typical structures were rebuilt as exhibits. It is tidy and cleaned of unwanted traces. Manzanar could be called an *erased* site, with selectively reconstructed memories. At Poston, deals had been struck between the Bureau of Indian Affairs and the WRA, agreeing that the infrastructure built by internees would remain in place after the war and serve the CRIC community. A more harmonious relation between past and present exists, and I would think of Poston as a *palimpsest*, as a site where new performances are layered over traces of the past. Gila could not be more different. The camps in the GRIC land had been cleared of their wooden structures but slabs and heaps of broken-up concrete remain where the US Government ripped out cast iron plumbing pipes for salvage. Whether through a failure of negotiation between the GRIC and the WRA or a belated realisation of the historic significance of the traces, the two camps on GRIC land were abandoned in a state of incomplete destruction, as open wounds, unusable for any purpose. I would come to think of Gila is a *scarred* site (Figure 32).

In the Gila camp, I felt a mounting gravity of circumstances and an ethical imperative. My labour, both there and to follow, must be imbued with the complex spectrum of erasures and (in)visibilities that run through the four camouflage camp sites.

Figure 32. Beth Weinstein, a) *Redacted* (Santa Anita), b) *Palimpsestic* (Poston), c) *Erased* (Manzanar), d) *Scarred* (Gila), 2017.

Rendering Sensible

Razing Manzanar II

The performance for video*, Razing Manzanar II,* was realised in late June 2017 within the darkened storefront of The Window, a gallery and urban lab in Paris run by Catherine Baÿ. In the exploration that resulted in this video, I was interested in layering a series of concerns around (in)visibilities and labour. The first of these was simply to reveal the (in)visibility of the camp and its form through the architect's mode of representation. I enacted this through a critical re-purposing of an instrument of architectural production—the master plan drawing—performing contrary to drawings' conventional goals. Rather than instructing the production or construction of something, the drawing became a score and a collaborator in an *un*building. The drawing prompted a labour of *undoing* rather than a *doing* or a *thing done*. A second form of critique implicit in considering the drawing as a performed action rather than object is the potential to reveal the labour tied to its production, rather than privileging the drawing as a completed image or *work*.

A second form of rendering that *Razing Manzanar II* explored was the prevalent use of the elevated oblique view or aerial photo by governments to document the product of their executive orders. Rather than reveal the orchestration of crews of unfree labourers building their own space of internment or the completed construction, as seen in the Poston propaganda film (Figure 20), my simulated aerial perspective documents the erasure of the camp representation in the form of a drawing.

Razing Manzanar II built upon several earlier experiments graphically intervening into drawings and texts through bureaucratic or architectural revision techniques, tools and materialities. Preceding experiments explored redacting texts with black marks, whiting out passages with *Tipp-Ex* and correction tape, and excerpting by cutting into documents (SN161225, SN170419) (Figures 33 and 34a, b).

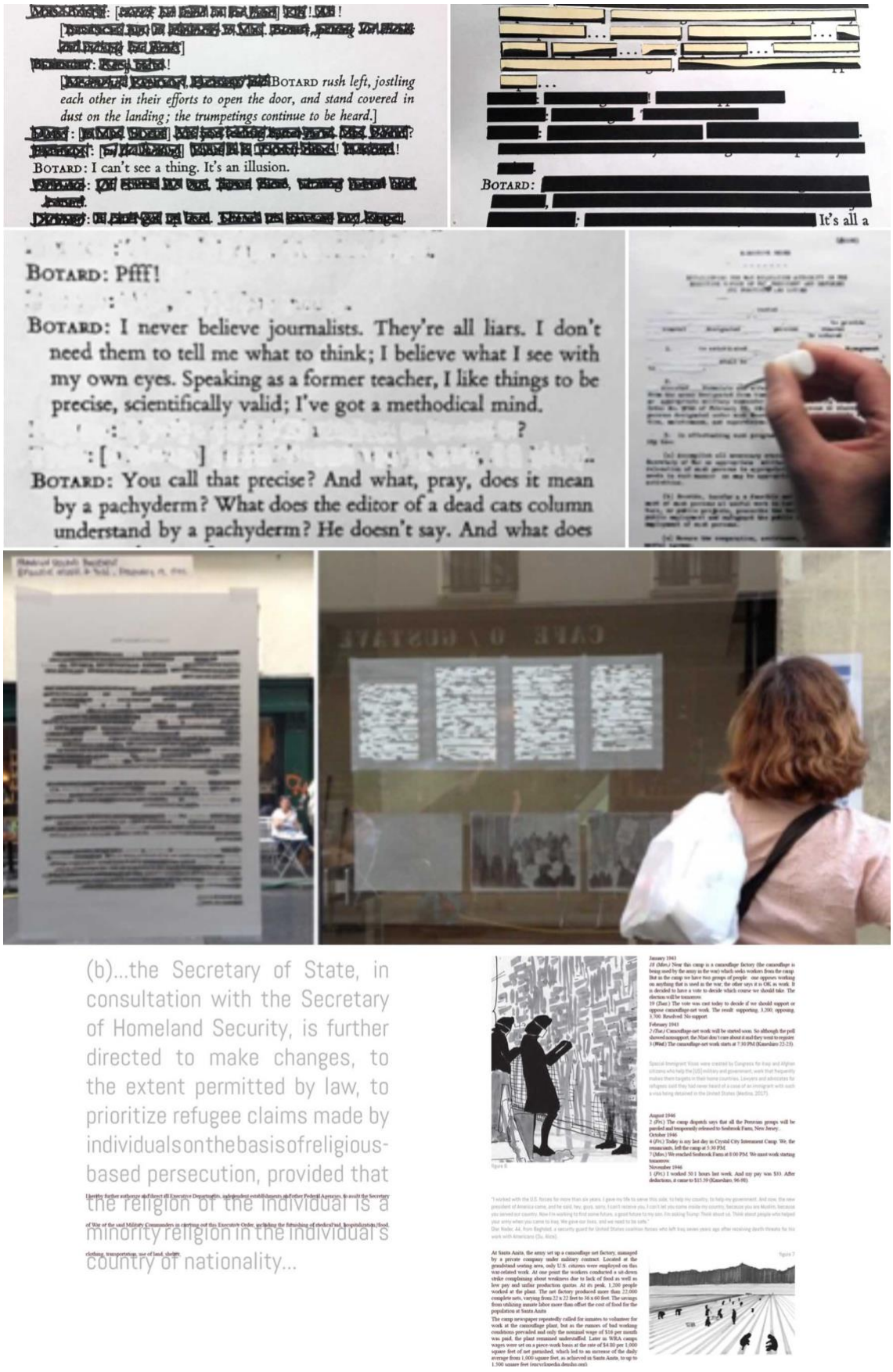


Figure 33. Beth Weinstein, Text-ile Explorations, a) redacting, excising; b) whiting out; c) installed in *Erased Space/Material Trace*; d) *Othering and Othered* (w/ Martínez), 12/2016-7/2017.

Figure 34. Beth Weinstein, Drawing/Erasing And View-Point Explorations, a) *Razing Manzanar I*; b) *Neuengamme erasure*; c) *Erased Space / Material Trace*, *Quicklime Camp*; d) *Spatial Labour erasure*, 2017. Neuengamme Photo: Jo Kinniburgh; all others: Beth Weinstein.

As a reflection on drawings from the WWII era, I considered the materials, tools and techniques that intern draughtspersons would have used to make corrections to drawings. In the pre-computer era, a contractually binding drawing would be made using ink on vellum, after the design had been worked out on layers of trace. Mistakes, however, are inevitable, and the technique for correcting ink on vellum (or even for making the crispest of intersecting lines) would have been to shave the ink from the surface of vellum using a flat-edge razor. I return once again to the French term for draughting—*gratter*—meaning scratching, thus shifting the meaning away from the pulling of fresh ink lines onto the page, towards the scratching, scraping, erasing, razing, and micro-acts of demolition that it implies. Thinking about the technologies of drawing available at the time of FDR's Executive Orders (EO), ink, vellum and razor seemed the appropriate combination of tools and materials for instruments used to instruct the making of a camp (SN170326, SN170610) (Figure 34a, b, d). The following summary of my studio notes recounts the embodied, spatial and representational strategies put in place for this performative act, as well as the unanticipated affects and effects.

> At the end of the long table I rig my iPhone at an angle .... Its view is projected onto the wall, providing the only illumination in the room. I'm outside the beam of light, seen in silhouette and am the draughtsperson performing the mundane, repetitive labour of erasing the plan .... Repetitive, short, scraping motions with the razor between thumb and index finger scratching bits of ink, bit by bit, from the surface of the vellum. It's extremely tedious, bringing to mind Ukeles' observation that labour takes all the time (Ukeles 1969). My hand cramps up easily .... It's a relief to pause from the scraping action, and "sweep" up the shavings ... in longer gestures .... The detritus piles up, mimicking the mounds of rubble ... in the Gila Camp ...
>
> I am only marginally successful in completing the task. The ink resists total removal, leaving a palimpsest, a haunting. The camp refuses to disappear. The sound of the scraping razor against the surface of the paper also lodges in my ear, lingering long after the action ends, as a high-pitched, insidious, scratching. Once I have passed over the entire drawing, I amass all of the small piles of shavings into a heap to one side ... as if to cart it off to a land fill. A toxic mound. I ... deem the task complete, sit back into my chair and exhale. Thirty-five minutes have passed without looking up from my task. I de-install, archiving the physical traces—razor, shavings and erased drawing (SN170626).

Razing Manzanar II produces an occasion to witness the drawn unmaking of the camp, of a drawing that, through micro-gestures, produces mounds of rubble and detritus akin to the demolition waste at Gila. These piles make plain that nothing ever really disappears. There is always the trace. The image does not go away.

The performance also reveals multiple modes of witnessing (Figure 35). We are in the room as the witness of the live labour occurring. We are also privy to the elevated view standing in for that of the government's aerial photographer. We can also imagine that the draughtsperson at the desk is both working on the plan and seeing planimetrically, given their gaze down upon the page on the table. The room is occupied by all the protagonists: the site and its detritus, the interned labourer, the witness, the architect and the government. And while the visual field is thick with relations, the sound of the scratching renders the violence of the camp and its demolition sensible through other modes. The repetition and pitch of the scratching have their own effect (See Video).

Figure 35. Beth Weinstein, *Razing Manzanar II*, performance for camera, video still, 2017-18.

Intern[ed]

Intern[ed] aggregated and synthesised my research and practices reflecting on the camouflage camps and invisible architectural labour in a publicly presented performance-installation over three evenings (17-19 November 2017). A vast, roofed-over atrium on the University of Arizona campus was the venue for the event. The title was intended to be both serious and ironic, referring to internment, architectural interns, as well as the quasi-reality show, *The Apprentice*.[28]

Whilst *Razing Manzanar II*, performed for camera, explored the (in)visible through the performed erasure of a camp drawing, *Intern[ed]* explored making (in)visible through three different media during the hour-long event.

The first of the (in)visibilities explored as a component of *Intern[ed]* was the unmaking of the Executive Orders by introducing gaps and spaces in these governmental utterances through acts of whiting out. The second and primary action explored making and unmaking models of historical internment camps and contemporary sites of detention as a Sisyphean cycle of labour. The third and concluding action entailed the erasure of drawings, building upon *Razing Manzanar II*. I will discuss each of these material and spatial acts in relation to (in)visibilities rendered by the protagonists upon which I drew and in terms of the sensibilities produced through the spatial *dispositif*,[29] the temporal dramaturgy, and the choreography of the public.

Texts are one of the key performative instruments used in the production of architecture, in the form of annotations found on drawings and accompanying specifications. Text and textile are etymologically related to weaving, one of the four architectural technologies Semper

---

[28] In *The Apprentice*, aspiring businesspeople compete for a job working for Donald Trump by performing a mission against the clock, odds and each other. The series ran for fifteen seasons beginning in 2004. The perform-or-else "you're fired" mandate epitomises Jon McKenzie's performance challenge and Boltanski and Chiapello's idea of a "new spirit of capitalism" under neo-liberalism discussed under labour.

[29] *Dispositif,* translates as apparatus. Building on Foucault, Giorgio Agamben articulates *dispositif* as "literally anything that has in some way the capacity to capture, orient, determine, intercept, model, control, or secure the gestures, behaviour, opinions or discourses of living beings " (2009, p. 14).

identifies—the one finding primary application in the making of enclosure or cladding (Semper 2004, p. 109). Amongst the protagonists' artefacts, I identified three types of text-iles entangled with the camps and invisibility. The first of these I have already discussed in Chapters 3 and 5—the camouflage weaving that occurred in all four of the case-study sites and that we know through Dorothea Lange's images. These textiles leveraged layering and patterning to confound the visual perception of valuable resources hidden behind its surface. Two other text-iles produced spatial conditions and forms of invisibility. Perhaps most evident were the Executive Orders themselves, which drew lines in the sand, creating interiors and exteriors—literally exclusion zones. These texts produced enclosures and boundaries between spaces habitable by the excluded and space for the unrestricted movement of all others. The third text-ile were the lacerated letters produced by censors' scissors. These, along with visual art precedents, informed how I investigated text-iles, conceptually, materially, spatially, and performatively in *Intern[ed].*

Through early experiments (SN161225) (Figure 33), I explored interpretations, material effects and emotive effects of redacting, taking into consideration Holzer's redaction paintings as a precedent. Yet, I would ultimately reject this technique because redaction silences rather than creates conversation. It represses rather than undoes as a means to invite redoing otherwise. I considered excising text as well, rejecting this as too literal and a technique also preventing iteration. In lieu of incising the paper surfaces as a means of censor, or redacting as a force that drives words back, out of sight and into silence, I pursued a practice of whiting out, drawing upon but distinct from Galpin and Lowry's explorations, proposing a Derridean *sous rature,* an undecidability, a rejecting and acknowledging at the same time, an invitation of something new yet not forgetting what went before (Galpin 1998a; Spivak 1976, pp. xiv-xv). The blanks I created through whiting out were less formally motivated, and more driven by an idea of opening the text to revision and new meanings, following Umberto Eco's (1989) reflections on the open work. I explored different criteria for determining which parts of speech to white out or leave

evident, as well as the length and spacing of marks and the support materials. Ultimately, I would leave just the verbs, the performatives, or orders, evident.

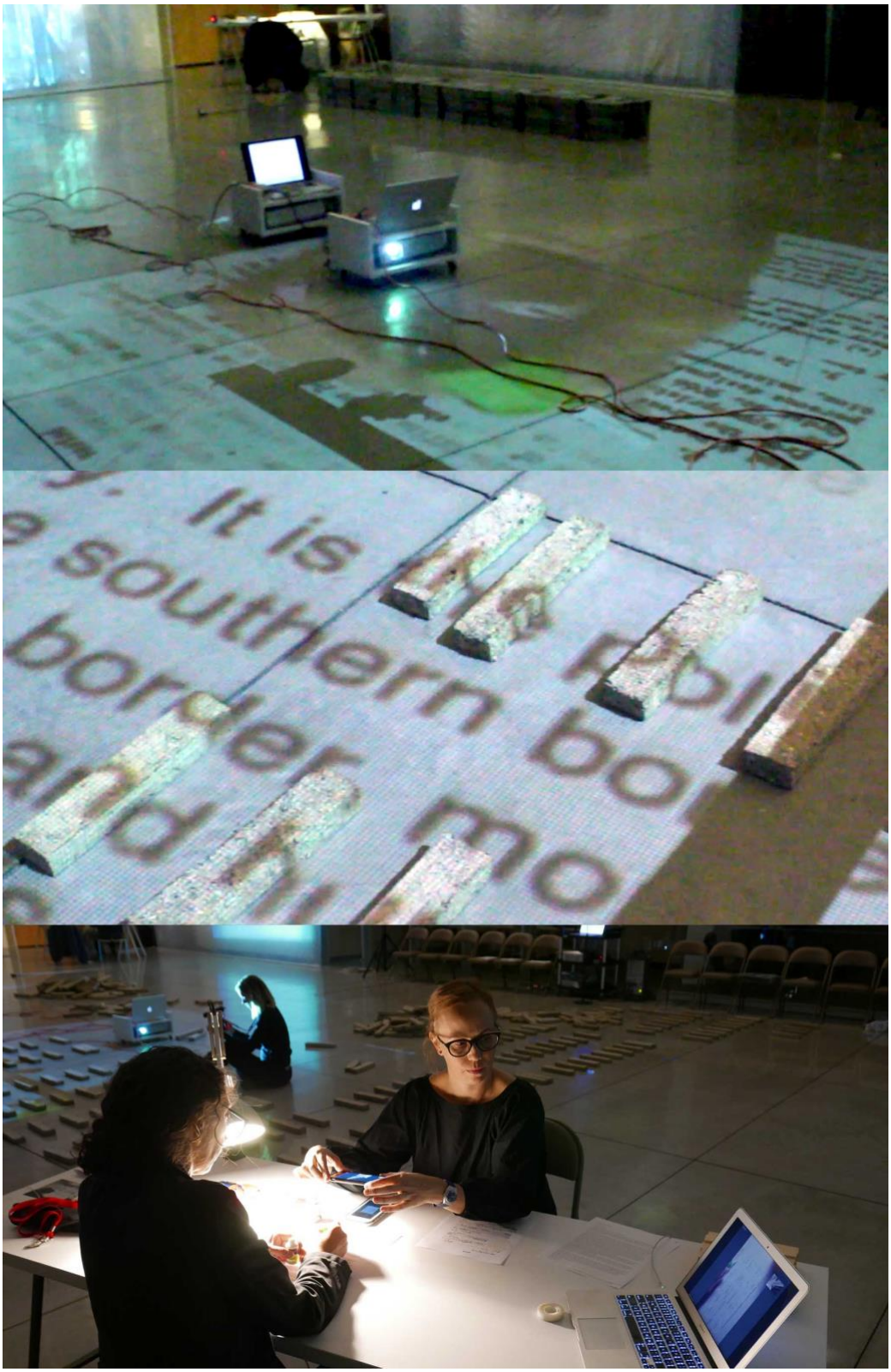


Figure 36. Beth Weinstein, *Intern[ed]*, 2017. Performed + Projected Text-Ile, a-b) video: D. Kaufmann, stills: B. Weinstein; c) photo: E. Guerrero.

In *Intern[ed]* this text-ile would be performed, commencing with whiting out one of Roosevelt's now understood to be misguided orders and concluding with whiting out Trump's Executive Order to build a wall along the southern border, just sixty miles away from where we were gathered.[30] Filmed at close range, from above and parallel to the table, the live video of the action was projected on the gallery floor, as a giant carpet marking the space where other actions were about to unfold. While the un-writer was relegated to a remote corner of the vast gallery space, the central gigantic video-image revealed their hand moving back and forth across the page, with passages of the Executive Order slowly disappearing. This lay the ground for poking metaphoric holes into Executive Orders. Not rendering them invisible, but rather revealing the need to rethink, rewrite these texts. Some of the most evocative images revealed the whited out text ordering a border wall overlaid onto model elements—two architectural instruments conveying different states of (un)becoming (Figure 36).

Intern[ed] leveraged text-ile in a second way, to make the invisible sensible. Executive Orders are boundary producing text-iles, delimiting the space that excluded populations may inhabit, displacing them from home to some other place. Drawing upon my situated experience in the camouflage-camps, where vistas into landscape continued well beyond the barbed-wire fence, I was interested in transporting the tension between enclosure and expansion from, to use Smithson's terms, Site to the Non-site (1996, p. 364). I materialised this fence-landscape phenomenon, also reflecting upon camouflage's troubling depth of field, as a contained space for the performed action within the larger volume of the gallery (Figure 37). This nesting of spaces also evoked what I perceived, and Cody Cerna articulated—"a camp within the camp" (FN171102). Textiles, made from large sheets of translucent construction dropcloth, performed as a discontinuous spatial envelope, demarcating a room within a room. I taped up printouts of

[30] This performed text-ile built on my previous explorations of performed reading/writing in *Shuttling* (Weinstein, Douglas, Oliver, 2015), and was inspired by Anne Hamilton's live writing during *mercy* (Monk and Hamilton 2002).

the camp drawings and Executive Orders onto this surface for the audience to explore pre-performance. Printouts attached to the inside surface were there for me to read out loud during the event (SN171117).[31] At the foot of these scrims I placed traces of material processes and artefacts from the project's development produced in what I call the *a-situated space* of my studio; they became integrated into the Non-site (Figure 38). The text-ile surfaces served as projection screens for video footage of model (un)making recorded on site, reinforcing the idea of bringing the Site into the Non-site. The projected videos of (un)making models carried out in former camouflage-camps, and extended shots of the nearby contemporary detention centres, also provided a visual echo with the action of model (un)making that was the primary action of *Intern[ed]* (FN171010). These videos introduced the low rumble of the wind and dust blowing into the otherwise hard concrete space of the gallery. The translucent textiles defined the camp within the camp, holding images of both the labourer in action and the inaccessible landscapes beyond the fence-line.

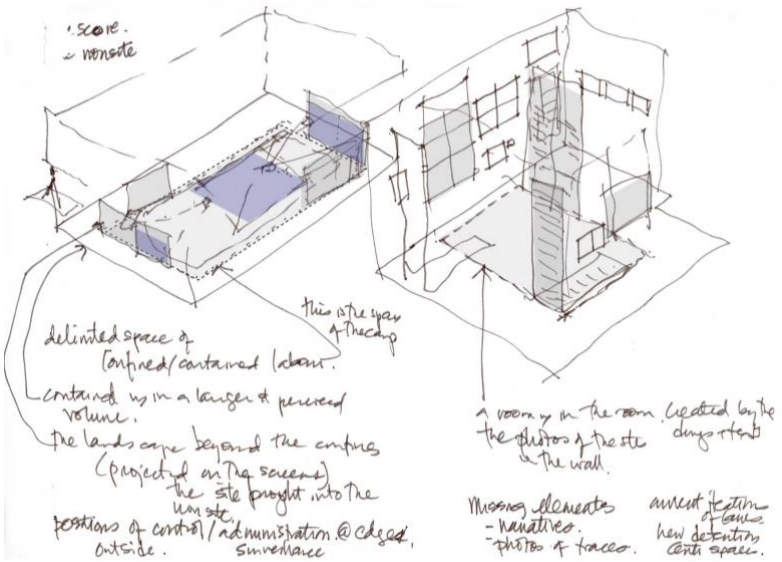


Figure 37. Beth Weinstein, Text-ile as enclosure / scrim for Site projected into Non-Site, text-iles forming nested spaces, sketch *Intern[ed]* and *Working-in-Progress*, 2018.

[31] These included reflections on Smithson's "(provisional) Theory of Sites and Non-sites", notes from viewing Yvonne Rainer's task choreographies, and about the histories of the camps and executive orders past and present.

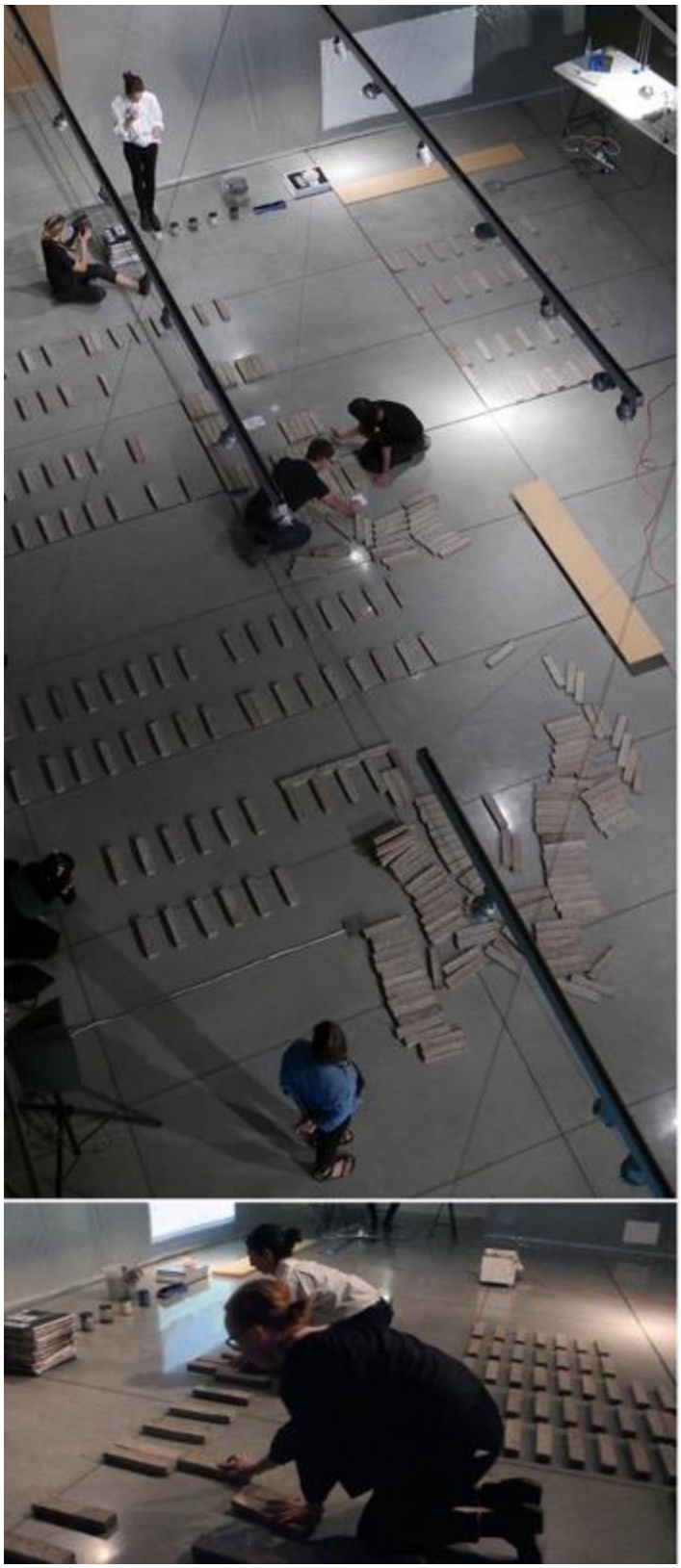


Figure 38. Beth Weinstein, *Intern[ed]*, 2017. Scripted action, artefacts of labour displaced from a-situated space to Non-site. a) photo: E Guerrero; b) video: D Kaufmann; still: B. Weinstein.

Whilst the correlation between executive order and the (in)visibilities it produced may have escaped perception by some members of the public, the coming into being and becoming undone of architectural models of the camps, iteratively and differently, made physical acts of dis-appearance unavoidable. The forms of the camp would become evident slowly, with the placing of each element in relation to others. Seventeen units would be necessary to form a block, and blocks would be repeated again and again, with the occasional gap between them, corresponding to fire breaks. Several individuals who participated in workshops I had conducted during the weeks preceding the event performed the labour[32] of installing the barrack units in silence, communicating through eye contact and gestures (SN170925, SN171025) (Figure 39).[33] This focused everyone's attention on the physical, choreographic nature of the action. These tasks-based choreographies were simple so that anyone could participate; all the skills and practices were built into objects or conveyed through instructions carried in the back pocket (Figures 40 and 41). As a particular model neared completion, one performer would begin unbuilding it, and appropriating the building units to create another pattern, organisation, representation of yet another camp according to this handy score. This Sisyphean cycle of labour made apparent and dis-apparent three or four of the historic camps as well as two or three of the contemporary detention spaces (Figure 42). Yvonne Rainer's "No" to spectacle and practice of functional yet inconclusive actions (Rainer 1965b), as well as the repetition in Samuel Beckett's *Quad*, (Beckett 1981), were informing choreographic and dramaturgical decisions.

[32] All project contributors are identified under Performance-Installation Credits.

[33] My praxis of performing spatial labour builds upon earlier "stage-hand ballets", such as *SHiFT,* in which the labour of putting things into and taking things out of place was the performance.

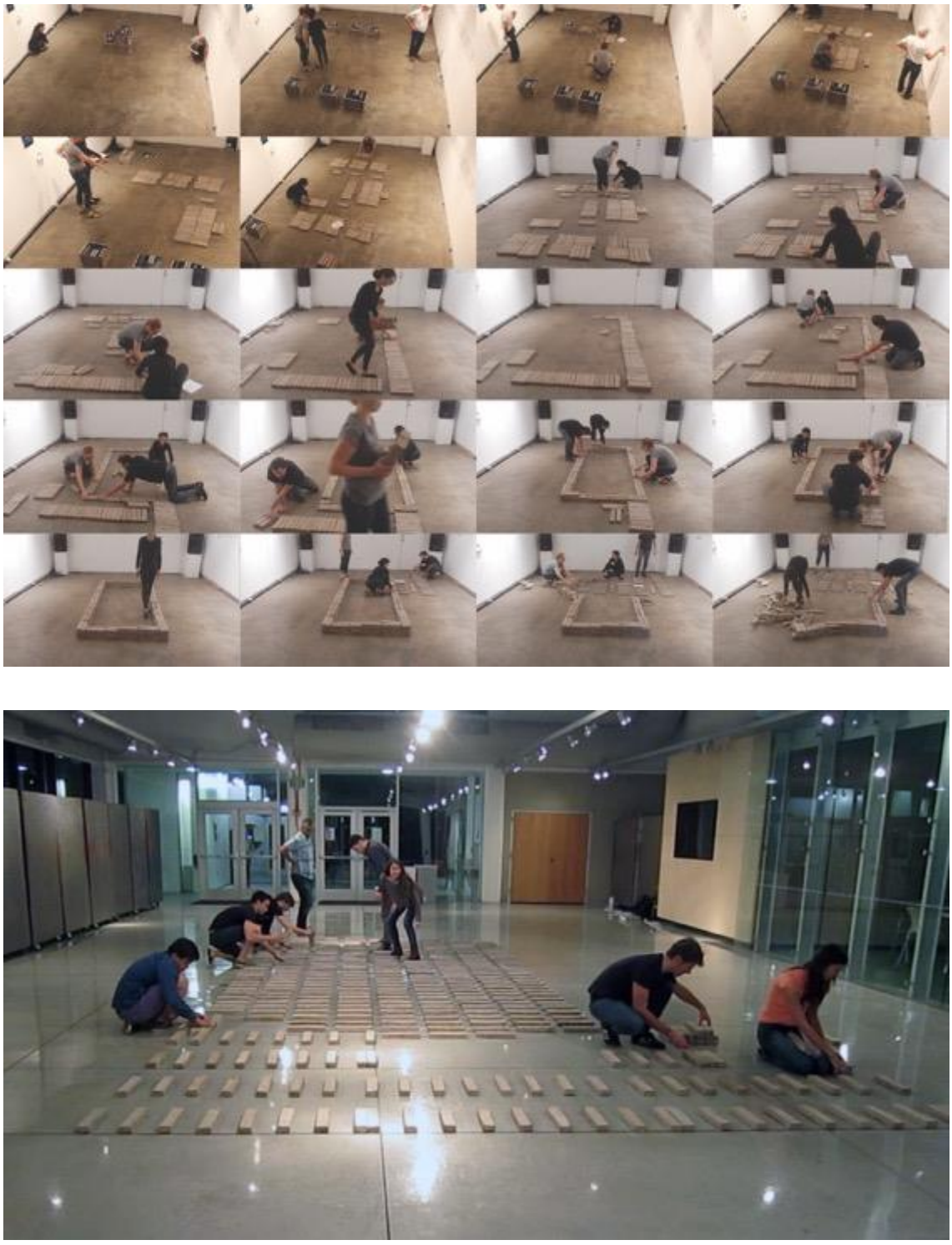


Figure 39. Beth Weinstein, *Spatial Sketching*, a) *Spatial Labour*, Exploded View; b) Sundt gallery, 2017.

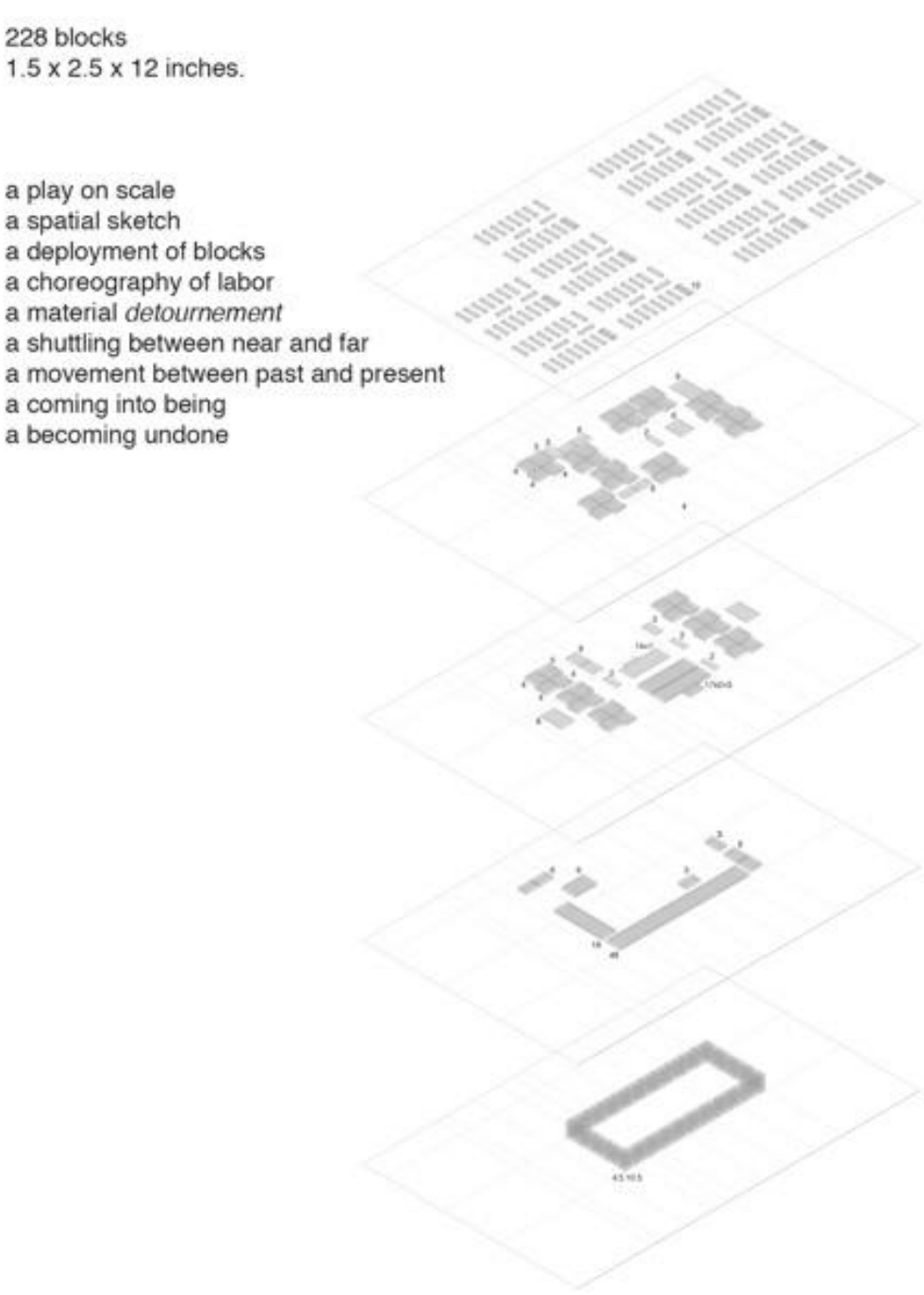


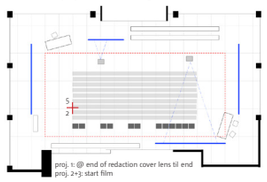
Figure 40. Beth Weinstein, *Spatial Labour*, score, 2017.

Intern[ed]: story board
performance - installation november 17-19, 2017

Standard block:

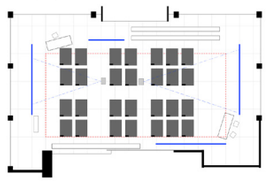
7 barrack buildings in each column + a double bay "mess hall" and rec. hall
barracks = 20' x 100'
x dimension space beween barracks and between blocks = 100'
y dimension space between buildings = 40.'

Action 1-2 overlap: lay out bundles, cut string + remove lids.

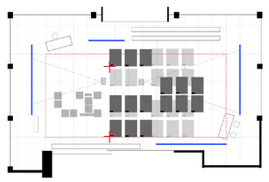


proj. 1: @ end of redaction cover lens til end
proj. 2+3: start film

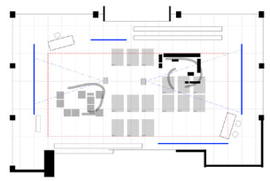
Action 4: complete **Manzanar**



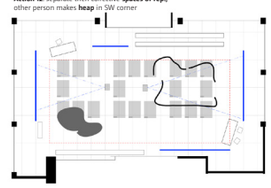
Action 6-7 overlap: other person **unbuilds Manzanar/builds Poston**



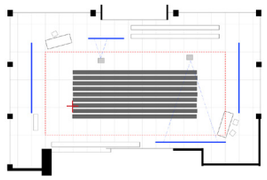
Action 9: 3rd person changes one into **Florence 2**



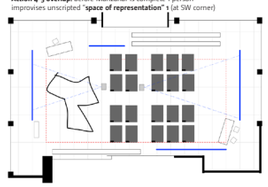
Action 12: separate then collective **spaces of rep.;**
other person makes **heap** in SW corner



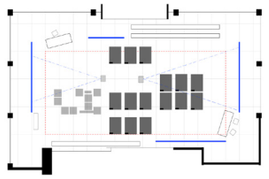
Action 2: Santa Anita, start from west: 9 rows



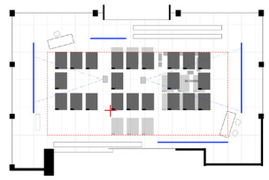
Action 4-5 overlap: before Manzanar is complete 1 person
improvises unscripted "**space of representation**" 1 (at SW corner)



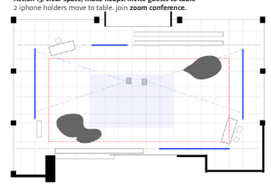
Action 7: all complete **Poston**



Action 10: others begin to unbuild/build **Gila Canal Camp**

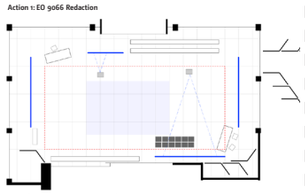


Action 13: clear space, make heaps. invite guests to table
2 iphone holders move to table. join **zoom conference.**



proj 1: start zoom. on cue, slowly uncover lens (white light > floor)
proj. 2+3: on cue cover lenses/end film/install splitter. start zoom.

Action 1: EO 9066 Redaction

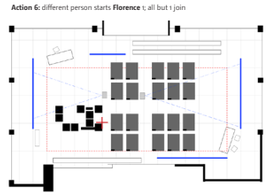


proj.1: Beth's phone > computer > live redaction
proj. 2+3: film on pause: white light

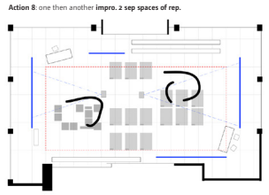
Action 2-3 overlap: **unbuild StaAnita/build Manzanar** from west end,
start midway through completion of Sta Anita

proj. 2+3: film continues, rotate projectors towards E + W screens

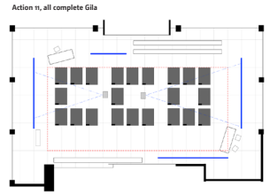
Action 6: different person starts **Florence** 1; all but 1 join



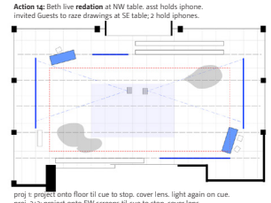
Action 8: one then another **impro. 2 sep spaces of rep.**



Action 11, all complete Gila



Action 14: Beth live **redation** at NW table. asst holds iphone.
invited Guests to raze drawings at SE table; 2 hold iphones.



proj 1: project onto floor til cue to stop. cover lens. light again on cue.
proj. 2+3: project onto EW screens til cue to stop. cover lens.

Figure 41. Beth Weinstein, *Intern[ed]*, score, 2017.

Similar to the text-ile work, the decision to work with models emerged from how protagonists rendered what they lived or observed in the camp. Photographs of internees fabricating model ships and of adobe bricks drying under *ramada* structures strongly suggested that I exploit architectural models, reconsidering them not as projective instruments for things to be built, but rather as evidence of things once made, made again, and to resist making in the future. The models would make sensible the scale of historic camps and current detention centres. The repetitive act of un-remaking would make palpable the un-sensible, unreasonable reproducing of conditions that government leaders have repeatedly recognised as grave injustices. At intervals, indicated in the back-pocket score each performer-labourer had with them, they were encouraged to assume agency to author something, anything, else (Figure 43). Their only instructions were to attend to their own comfort or pleasure at 1:1 scale, thus moving the attention away from the scale model coming into shape at the ends of their arms and towards them as whole humans, with bodies, needing a rest from the monotony of the model building action. They would assert their individual agency, in contrast to performing the role of replaceable, identity-less labourers.

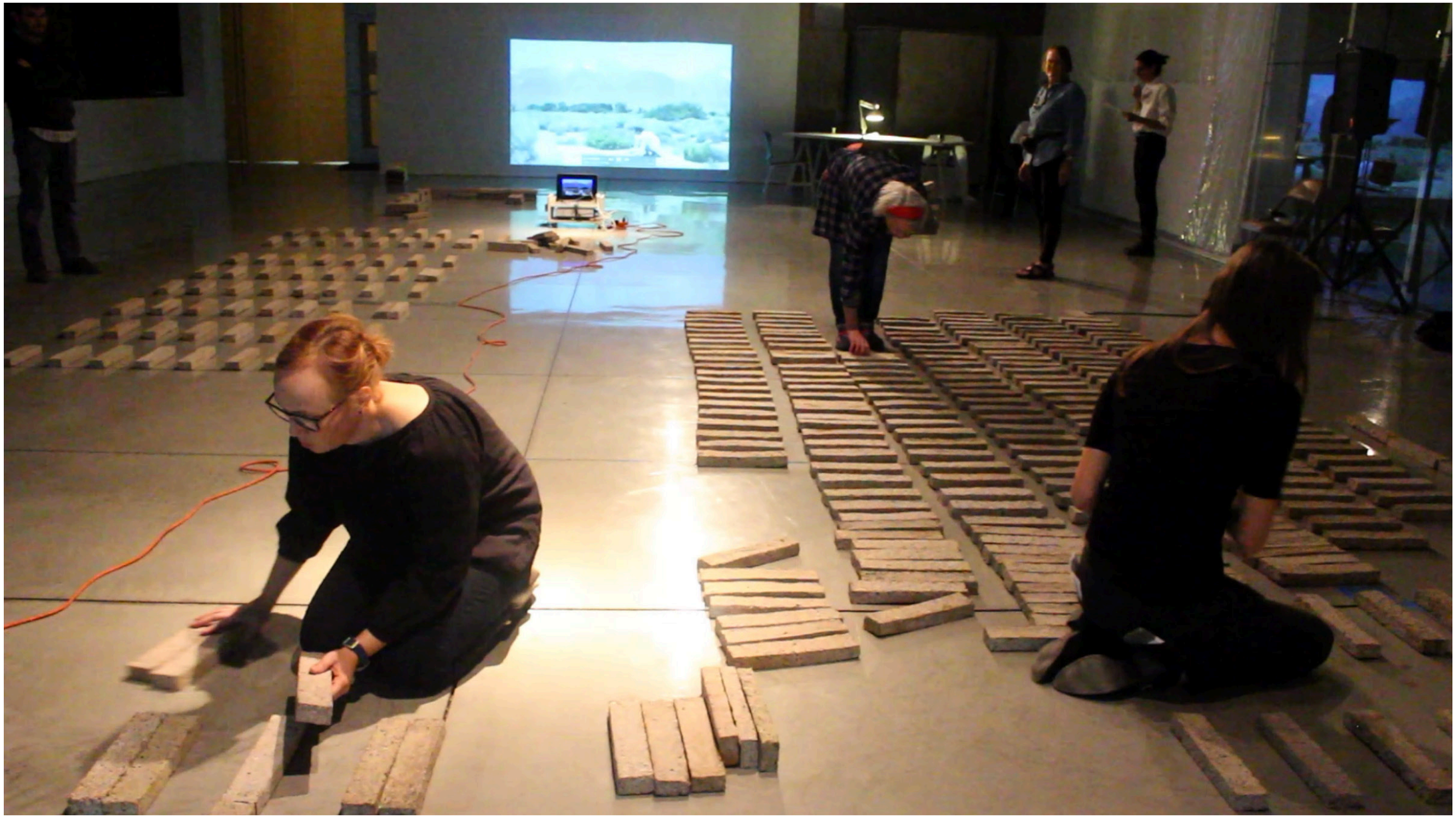


Figure 42. Beth Weinstein, *Intern[ed]*, 2017. Scripted action, Manzanar Site|Non-site, witness / interned / labourer perspectives; video: D Kaufmann, still: B. Weinstein.

Figure 43. Beth Weinstein, *Intern[ed]*, 2017. Individual agency, Site|Non-site, a) Gila; b) Florence Detention Centre; video: D Kaufmann, still: B. Weinstein.

Another important quality of the model action concerned the model components themselves. Whereas the units I had taken with me to sites were miniature, wooden, toy-like elements, I felt it was important to change scale so that the model barrack dimensions approximated those of actual bricks, producing an oscillating ambiguity. The components would become 1/8" = 1'-0" (approximately 1:100), creating overall models that would fill the entire gallery, surrounding and immersing performers and audience members in their midst. A repercussion of the scale shift was the need for eight times the volume of material to produce these components. My production of several hundred bricks needed for the performance was an unintended externality and invisible form of labour (SN1709XX).

Yet, the brick production also rendered the invisible stories of the camps sensible to a broader and more diverse community of people than just those who attended performances. The brickmaking necessitated a web of community members to donate what they deemed to be "real news" (paper) that I could recycle and repurpose. I put out a call, gathered and received newspapers from a broad cross-section of the community, and transformed their shredded news into recyclable paper brick-barracks (Figure 44). Whilst I do not consider social engagement central to my praxis of spatial labour, invariably webs of relations, particularly around labour and audiencing, are important. They may not create a forum in the normative sense of the term, but all these webs of relations became conduits for conversations about matters that matter.

Webs of relation were also critical to performing *Intern[ed].* Peer artists and architect colleagues as well as students participated in workshops in which they learned about the history of the camps, learned to build camp models, and improvised free-form constructions.[34] They helped develop the choreographies of labour. I also learned from them about their life experiences

[34] All workshop participants, performers and project contributors are identified in Performance-Installation Credits.

through these workshops. Following these exchanges, a few participants were motivated to volunteer to perform (SN171025). In their roles as performer-labourers, they took the initiative during the performance to invite members of the public to assist them, spreading the net of implication further. The entangling of the public in the performance was critical to its success. Over the course of three evenings, I decided to remove the chairs and thus the pre-determined place and comfort of the audience, leaving them obligated to roam the performance environment and also decide whether to stand on the sidelines and watch or to help the performer-labourers in their task (SN171118). This would stir up feelings of pleasure, frustration, and culpability (Martínez 2017).

I also intentionally recruited prominent architects from the community to perform the final act—erasing a drawing of a camp (of their choice), as I had done in *Razing Manzanar II* (SN170925) (Figures 34d and 35). This situation put them in the position of wanting to do a *good job* whilst knowing that they were erasing the trace of a historic camp or contemporary detention centre. Was that a good thing? Should there be a trace as a reminder? Can one do the wrong job too well? Can one take pleasure in repetitive labour and at the same time process the wrong-doing or violence associated with that action? The web of relations around *Intern[ed]* meant that more individuals than just the designated performer-labourers made sense of the camps' invisibilities through their own embodied action (Figure 45).

The last facet of *Intern[ed]* to which I draw attention is my own *rendering* of this performance of spatial labour. I employed architectural and choreographic drawing practices for multiple purposes. I drew master plans at 1:1000 to get to know each camp, and the differences between them (SN1704XX) (Figure 23). I drew at 1:1 in order to figure out how to fabricate the barrack-bricks. I drew to correlate the different camp models at 1/8" = 1'0" in relation to the Non-site. I drew each layout within a temporal sequence to visualise the dramaturgy expressed through the transformations over time from one model being unmade to becoming yet another.

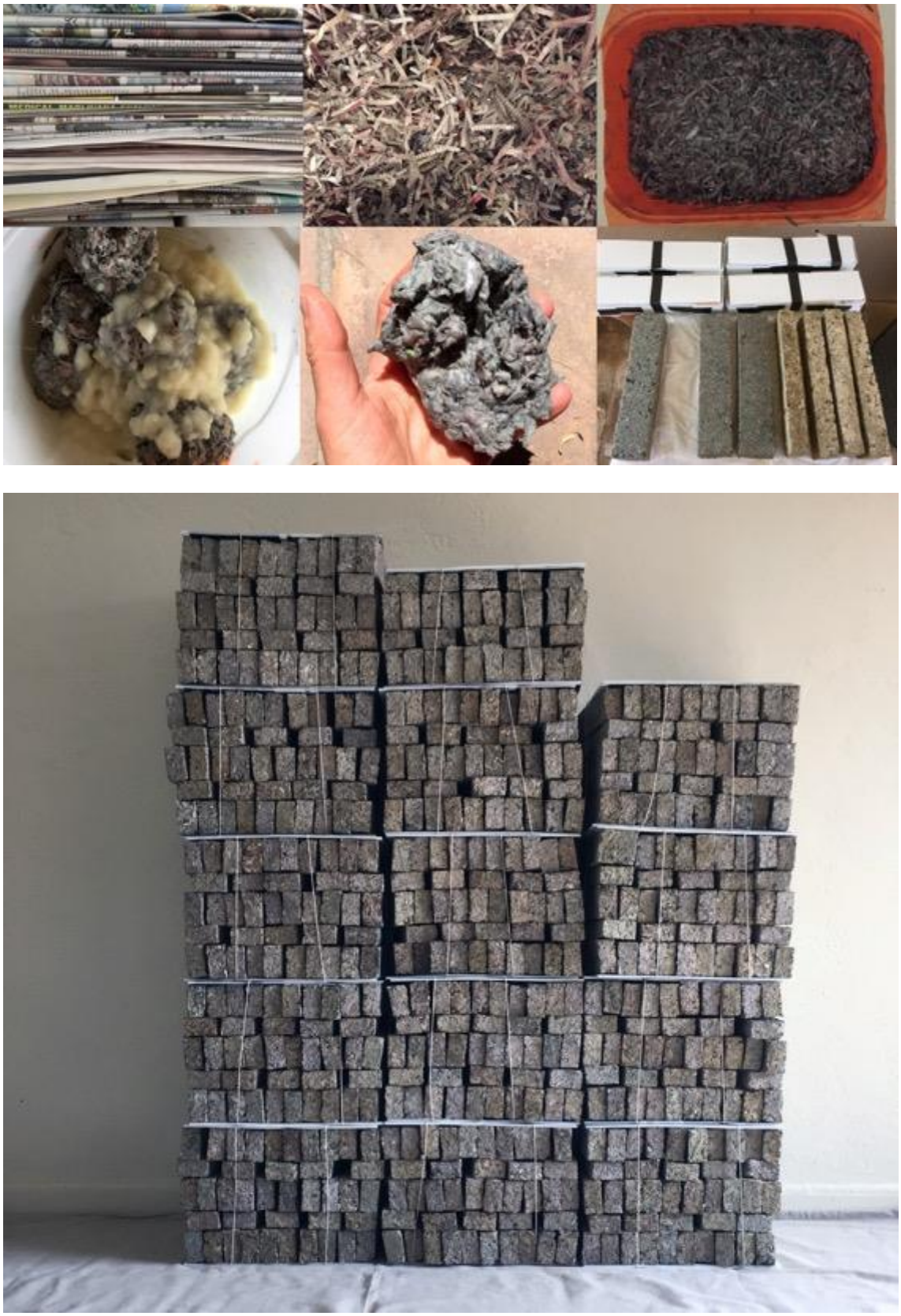


Figure 44. Beth Weinstein, brick/barrack fabrication, a) real news to brick/barracks; b) produced, 2017.

I also referred back to what the protagonists had left behind as representations to think through modes of documentation (Figure 46). A catwalk on the third floor afforded a top-down view analogous to the architects' plan, whilst the first-floor window onto the gallery offered an oblique perspective akin to surveillance cameras or the WRA aerial photos, accounting for the government rendition. Last, there was the video sentry; this videographer's methodical looping around the edge of the camp within a camp captured the labour from the ground, as a witness or interned amongst the interned (Figures 42 and 43) (See Video).

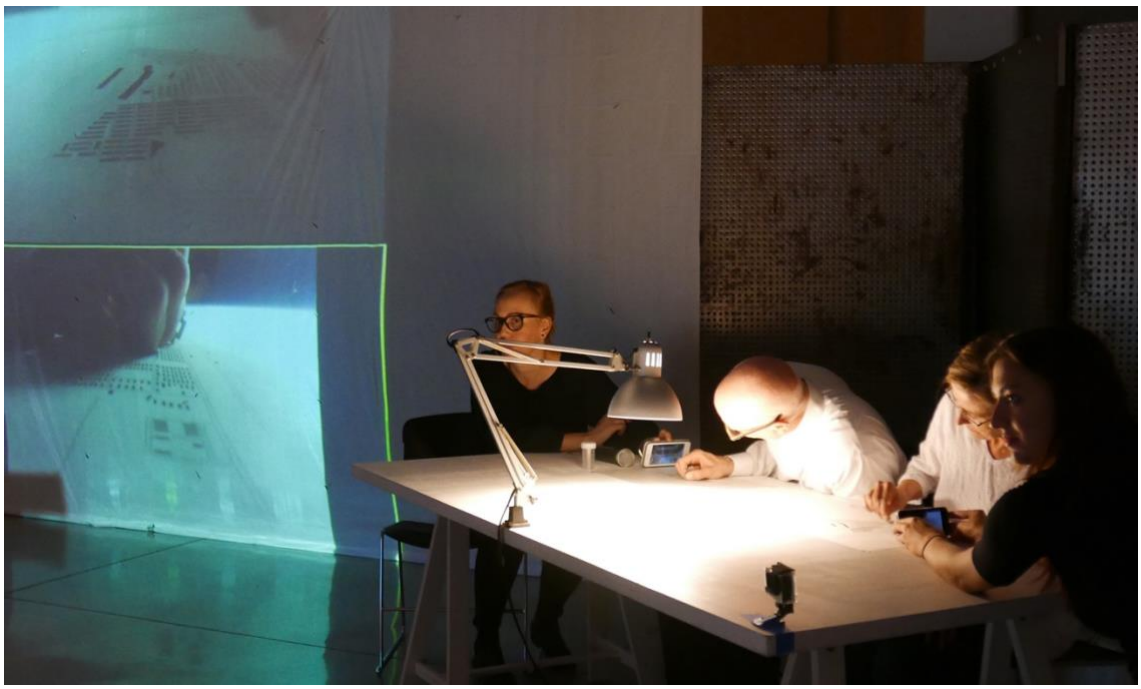


Figure 45. Beth Weinstein, *Intern[ed],* 2017. Performed erasure, photo: E. Guerrero.

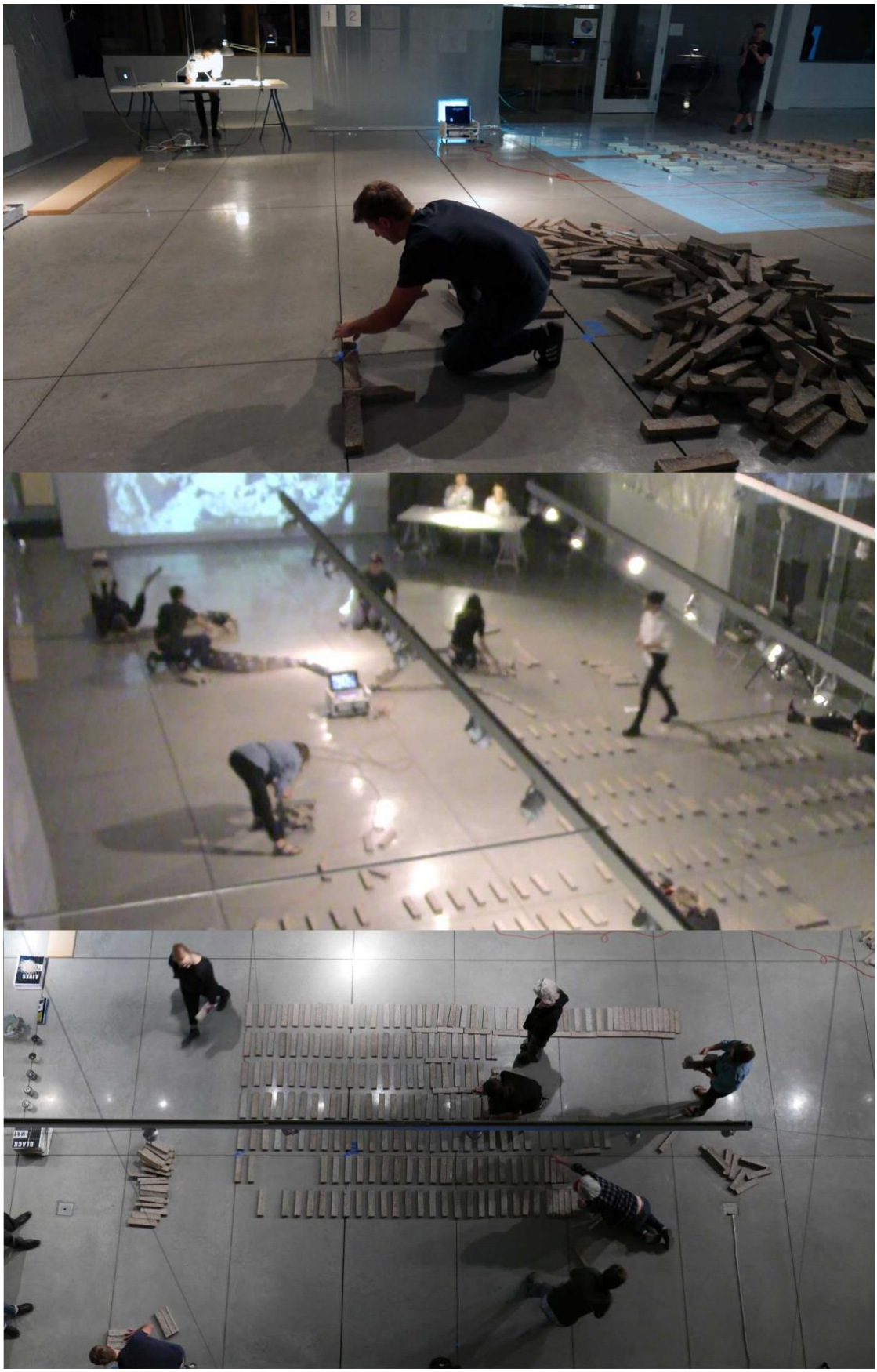


Figure 46. Beth Weinstein, *Intern[ed],* 2017. Three protagonist views: a) witness' perspective; b) government's oblique view; c) architect's plan view; All images: E. Guerrero.

States of Exception

Whilst I had anticipated that *Intern[ed]* would be the culminating labour reflecting on the camouflage camps, the research yielded two more iterations. The first was a working-in-progress installation, re-spatialising traces generated on site and in various Non-sites amidst new text-iles (SN170925, SN180322) (Figures 47b, c). A year after *Intern[ed]*, I developed an entirely new performance of spatial labour explicitly in dialogue with Dorothea Lange's photographs of the camouflage weavers that were concurrently on view at the Jeu de Paume museum in Paris, in the exhibition *Dorothea Lange: The Politics of Seeing* (2018) . Created at the invitation of Jeu de Paume curator Marta Ponsa and conceived as a site-specific work (SN100531), the performance eventually occurred as a satellite event in partnership with, and located at, the Cité Internationale des Arts, where I was an artist in residence. The performance's title, *States of Exception* (2018), draws directly upon Agamben's reflection that the camp is "the hidden matrix" of "political space" in which we live (1998, p. 166).

The invitation afforded further exploration of how the temporal nature of performance could make sensible the cyclic production and erasure of camps, and how a material's performance could abstractly evoke the redacted, erased, palimpsestic, and scarred qualities of the four camouflage-camp sites. The intentions were also to more explicitly perform a critique of labour's (in)visibility through a hyper-visible performance of labour employing building maintenance related materials. As with *Intern[ed], States of Exception* explored how different protagonists' perspectives could organise a politics of viewing and inform modes of representation and documentation. Last, *States of Exception* sought to perform dialogically with Lange's documentation of the weavers, to explore the obfuscating nature of camouflage's patterns, and how this obstacle to view and passage would contribute to choreographing the public.

Figure 47. Beth Weinstein, a) *Spatial Labour*, installation view, 2017; b) *Working-in-Progress* Open Studio, installation view, 2018. Text-Iles defining enclosure and landscapes beyond.

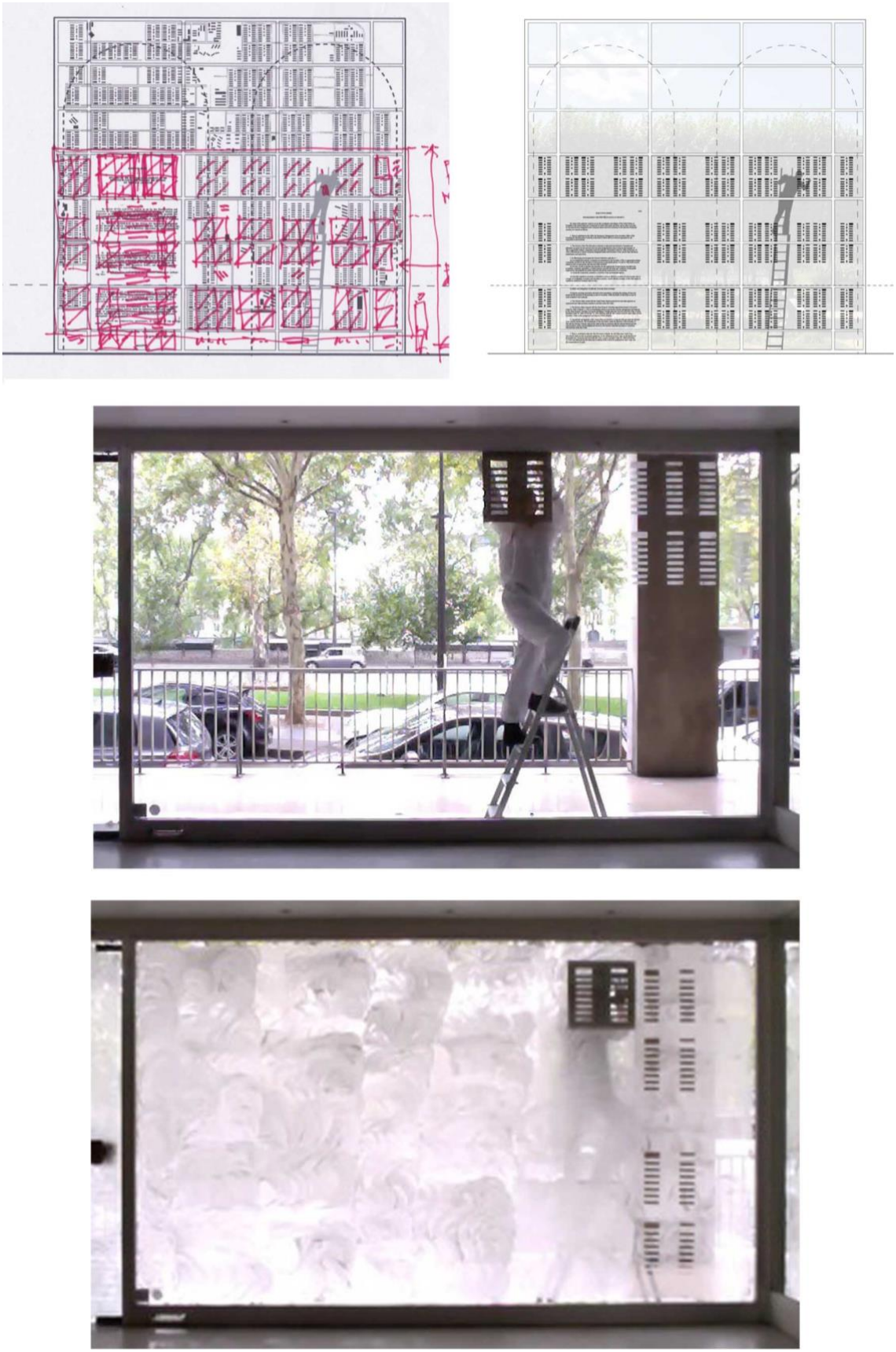


Figure 48. Beth Weinstein, *States of Exception*, a) hand sketch over initial sketch and iteration; b and c) Proof of concept: labour, tools and material performances, 2018.

One of camouflage's primary "performance criteria" is interfering with the legibility of forms, by visually deconstructing, or blurring, the edges of things. It places a confounding pattern between the eye and what it tries to hide. Lange's image of labourers on one side of the vertical netting that confounded the view of those on the other suggested a building-scale and vertical orientation for this performance. It implied that I build upon earlier experiments—*Erased Space Material Trace* (SN170707) (Figure 33c)—and that the surface, in this case the glass enclosure of the Cité, perform as a boundary textile, dividing those inside (observers) from those outside (labourers), and contribute by hiding or revealing the unfolding action. While choreographed arm gestures are integral to the weaving of camouflage, the pattern of gestures in *States of Exception* are derived, in part, from the broken lines drawn in the WRA master plans and, in part, from movements demanded by specific material and maintenance processes. In addition to drawing upon these witness and government images, a 1942 photograph of draughtsmen lying on top of massive drawing tables in architect Albert Kahn's office prompted me to consider the whole body's engagement in the act of drawing and erasing (Cohen 2011). All the while, I continued to reflect on architectural and artistic explorations and implications of white out, whitewash and redaction. My dialogue with Lange's work would materialise as a façade-scaled performance of labour, making, erasing, and recommencing a drawing, informed by the DNA patterning of the internment camps (SN180820) (Figure 48a).

This generic camp master plan drawing was constructed in three steps which simultaneously constituted three erasures. The first of these erasures entailed whiting out the large lobby windows of the performance site's institutional architecture, obliterating the view from inside to outside and of the labourers. This was accomplished by applying *blanc de Meudon*, a material typically used in France to white out windows, masking construction work-in-progress (Figure 48b). The thick calcium-carbonate-based paste was applied in overlapping circular gestures that invariably retained traces of the irregular pressure and speed of application, the thickness of the material, and other atmospheric variables. While the glass façade might appear as a consistent

sheet of white paper from a distance, up close the texture of the markings conveyed an unmistakable humanness, rich with foibles, failure, and evidence of fatigue. The task would take me approximately two hours to accomplish, sponging and smearing a lumpy paste in circular motions over thirty-two square metres of storefront glazing (SN181005) (Figure 49). The spatial *dispositif* afforded an interrogation of the tension between the typically unseen—or "obscene", according to Sample (2016, p. 73)—uniformed building and maintenance labour, Laderman Ukeles' very visible (and un-uniformed) performances of *Maintenance Art* (Ukeles 1969) both outside and inside institutional buildings, and Bojana Kunst's (2015) theories of the hyper-visible (artist as) worker. Yet, in *States of Exception* the normative labour condition was inverted, applying the *blanc de Meudon* mask on the *exterior surface*, thereby locating the team of labourers[35] and their tools outside, visible to passers-by but eventually hidden from those within the heated building lobby.

If this first action could be interpreted as the whiting out or redacting of the view, the second action entailed a simultaneous erasure and drawing, producing a camouflage effect. The repetitive pattern of the camp emerged through its erasure from the now-translucent white drawing surface created by *blanc de Meudon* on the glass. But, before the action of drawing/erasing could be performed, as if on a gigantic, vertically tilted table, we first installed "construction lines". In preparation, as a score, I drew not only the façade and the drawing to be made on it, but also the tool I would fabricate, akin to a giant erasing shield, used for wiping away strips corresponding to each barrack in a block, as well as the construction lines or guidelines against which to place this stencil (Figure 50). Thus, construction lines drawn on the

[35] I was the primary performer-labourer, executing the majority of the tasks on the ladder, and I recruited a crew of co-labourers from amongst the artists in residence at the Cité, and other local artists and architects. In exchange for each person's time, I offered an equitable amount of my time assisting them in their work or what would be most helpful to them. As a result, a few people were paid, but most accepted something in exchange. I assisted in workshopping their projects, installing their work, or offering materials they needed. On the day of the performance, I also offered hot home-cooked meals all day, and we concluded with a forum for discussion/party. All project contributors are identified under Performance-Installation Credits (SN181110).

scaled-down digital elevation were literally drawn, as bright yellow strings pulled into tension between mullions across the façade (Figure 51). These construction lines then indicated to the team of two, me on the ladder, and, following shortly behind, another colleague standing on grade, the cross hairs corresponding to the corner of the stencil's placement.

Figure 49. Beth Weinstein, *States of Exception*, 2018. Applying *blanc de Meudon*. Photo: Rana Taha.

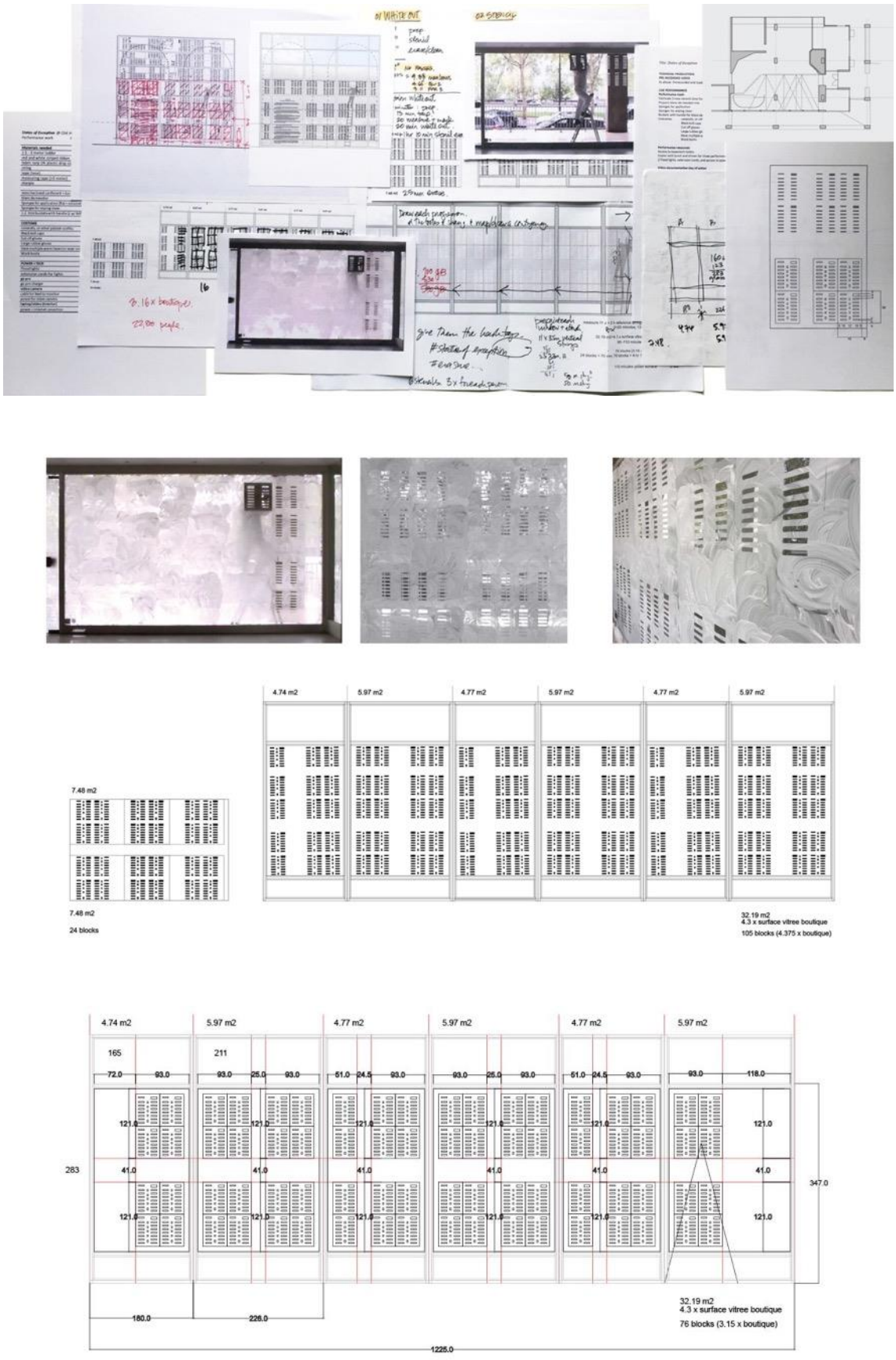


Figure 50. Beth Weinstein, *States of Exception*, 2018. Drawings of drawings/erasings, tools, time, and construction lines.

Figure 51. Beth Weinstein, *States of Exception*, 2018. Erasing|drawing: geometry of erasure and gesture of application. Photo: Mojan Nouban.

Figure 52. Beth Weinstein, *States of Exception*, 2018. Erasing|drawing, using erasing shield stencils. Photo: Rana Taha.

The second act took just as long, if not longer, with two of us wiping away strips of dried *blanc de Meudon*, slowly (un)covering the entire façade with the repetitive pattern of the camp blocks. With these actions spanning the day, passers-by witnessed our labour moving up and down ladders across the façade, and the slow appearance of the drawing (Figure 52). The application of the *blanc de Meudon* visually sealed the building lobby off from the street, creating a claustrophobic feeling within a normally expansive space (Figure 53a). The whiting out also obliterated the view of the labour in action, except for faint shadows (Figure 54). Via the 20 x 100 mm apertures created by the erasure, a visual dialogue between inside and out was slowly restored. Fragments of bodies and the world outside reappeared to those inside, though chopped into rectangles floating amidst the swirling texture of the *blanc de Meudon*. We, the labourers, could perceive the gathering of people indoors, sometimes watching us, photographing us, and at times oblivious, engaged in conversations, or perhaps watching the video, *Unbecoming* (Figure 55), on the wall opposite the façade, in which one could hear and see the executive orders being typed on an old Remington, and then eventually being unmade by whiting out (SN181201). The video offered a sonic accompaniment, produced by the type-hammering, in the absence of the sound of our labour; the latter occurred out of earshot, beyond the surface of the glass.

As we reached completion of our task of erasure and pulled the ladders away from the glass for a moment, members of the public stepped into action. They left the warmth of the interior to step outside and across the street to take in the image (Figure 56). Others, who had been watching our labour from up close, moved indoors to view the effect from the interior. An interval of time opened up during which we, at last, stood still for just a moment, and the public set to work making sense of two different but related worlds—a realm of hyper-exposed labourers and protected, camouflaged interior (Figure 53).

Figure 53. Beth Weinstein, *States of Exception*, 2018. Witnessing: a) interior view of obfuscated/camouflaged labour, photo: Anne Barnard; b) body camera view of witnesses as hyper-visible labourer.

Figure 54. Beth Weinstein, *States of Exception*, 2018. Shadow workers. Photo: Mojan Nouban.

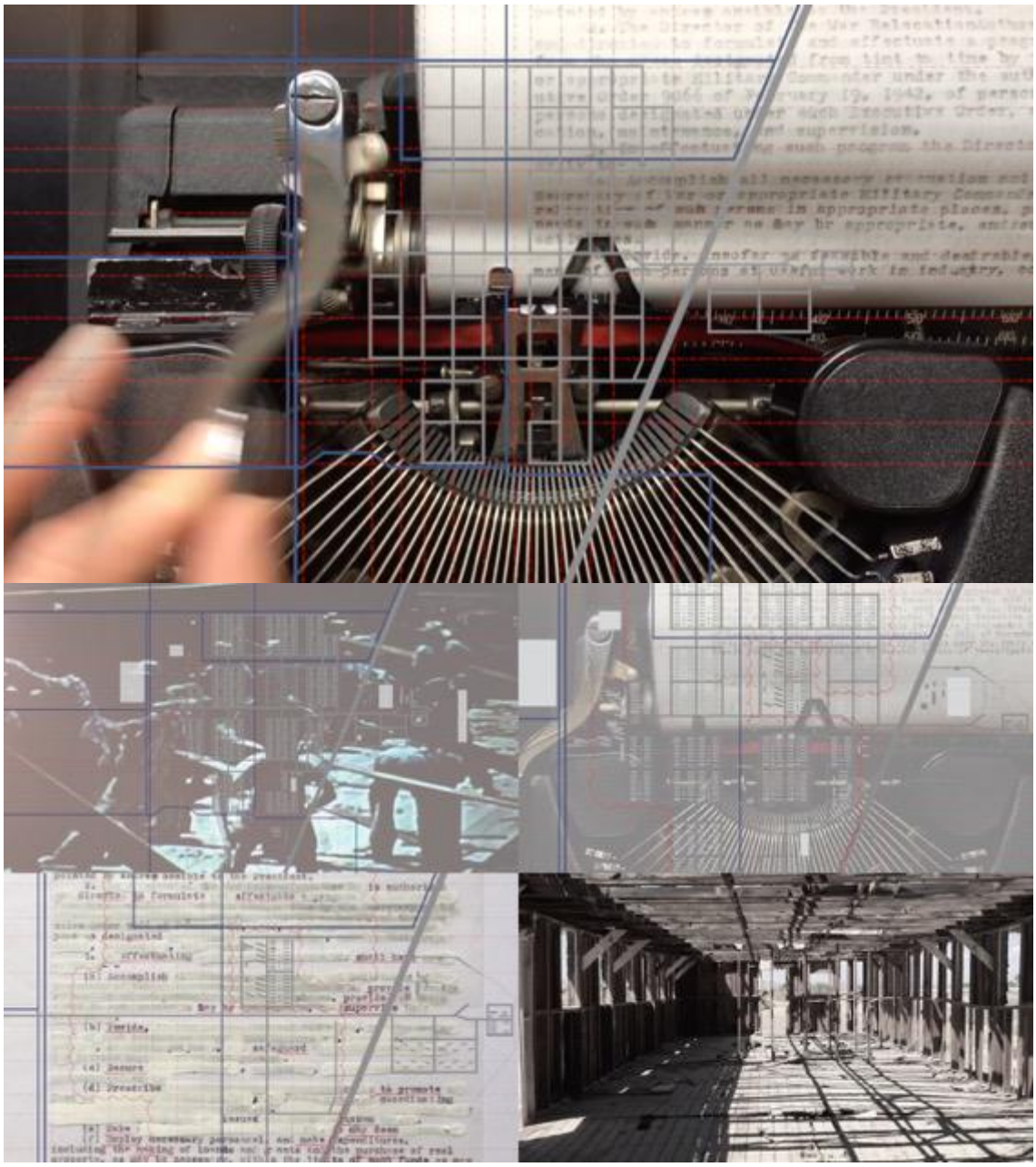


Figure 55. Beth Weinstein, *Unbecoming*, Video stills, 2018. Overlaying Executive Order 9066, Poston film clips and drawing.

Figure 56. Beth Weinstein, *States of Exception*, 2018. Nearing completion, witness view. Photo: Anna McGrath.

After just a short interval, it all disappeared, but not so simply. While normally work would end with the completion of a *work*, here, the labour carried on from making to unmaking, reflecting labour's interminability as well as history's repetition. The third erasure entailed the façade-scaled wiping away of the drawing/erasure itself. One by one, all but two of the crew took up rags and with large, looping, vigorous gestures began wiping the dry white material from the glass. Particulate became airborne, not unlike the dust and fibres in Lange's photos. But before this task of disappearing the drawing was complete, one of the idle crew members set to work, recommencing the labour, reapplying the *blanc de Meudon* in spiralling gestures; the second crew member followed shortly behind, stencil and sponge in hand, erasing short staccato lines representing barracks. For a moment a strange palimpsest emerged—a drawing by erasure coexisted with the erasure of the drawing. Unanticipated collusions between materials and weather conditions caused the airborne dust to adhere to condensation on the glass, producing "positive" versions of the block-pattern drawing (Figure 57).

In preparing the action I drew a storyboard,[36] enabling me to visualise the dramaturgical arc and somewhat anticipate the surprise and chaos that would ensue during the concurrent wiping clean and recommenced whiting out/re-erasing (Figures 58 and 59). A conflict I had explored during very early "spatial sketching" workshops re-presented itself (SN1611XX). The team found itself divided and working at cross-purposes, each with a mandate of what to do, but a mandate put into doubt when juxtaposed with others' enacting the opposite, counter action to their own. At this moment complicity becomes palpable. Authorship and agency, or compliance, would prompt crew members to step back to observe, and then return to their task, or change task and team altogether. Wiping away and reapplying the *blanc de Meudon* revealed the "making

[36] In contrast to *Intern[ed]*'s score, which indicated forms to work towards in sequence, but left open for interpretation the manner in which to attain those forms and shift between forms, *States of Exception*'s score was more of a storyboard or cartoon, giving my co-performers and me a suggestion of the movement of bodies and in drawing.

up" of the camp drawing. The emphasis on the making rather than completed object pushes back against the "eclipsing and erasing" of the act of making of which Scarry writes, and this renders visible and exposes the fallible maker. With the revealing of this "first half of the arcing action" there lies the potential to unmake, make otherwise, to critically question the original act of making (1985, p. 311).

As with *Intern[ed],* the modes by which the event was documented were modelled after the modes of representation, rendering, employed by the historic protagonists. Whereas *Intern[ed]* largely transpired across a horizontal, planimetric surface, *States of Exception*, like the camouflage netting, was a vertical drawing, an elevation (Figures 60 and 61). In response to this, the action was recorded straight on, as an elevation, from the lobby interior; this would also reveal the gathering that would be hidden to the labourers once the *blanc de Meudon* had been applied (See Video). At the same time, an exterior camera, mounted high up on a column to capture an oblique view of the work site (See Video), functioned as our invisible taskmaster and security guard (Figure 62). The primary labourer[37] wore a body camera, to capture the embodied acts of drawing and erasing, setting up and cleaning up, in real time over the entire day (Figure 63). Members of the public, and crew members as well, shared their "witness" experiences by sending their photographs.

[37] I was the primary labourer during all phases, except for the "drawing" of construction lines, performed by Rana Taha.

Figure 57. Beth Weinstein, *States of Exception*, 2018. Unanticipated material performance. Photo: Mojan Nouban.

Figure 58. Beth Weinstein*, States of Exception*, 2018. Moments of agency and choice. Photo: Julie Parmentier.

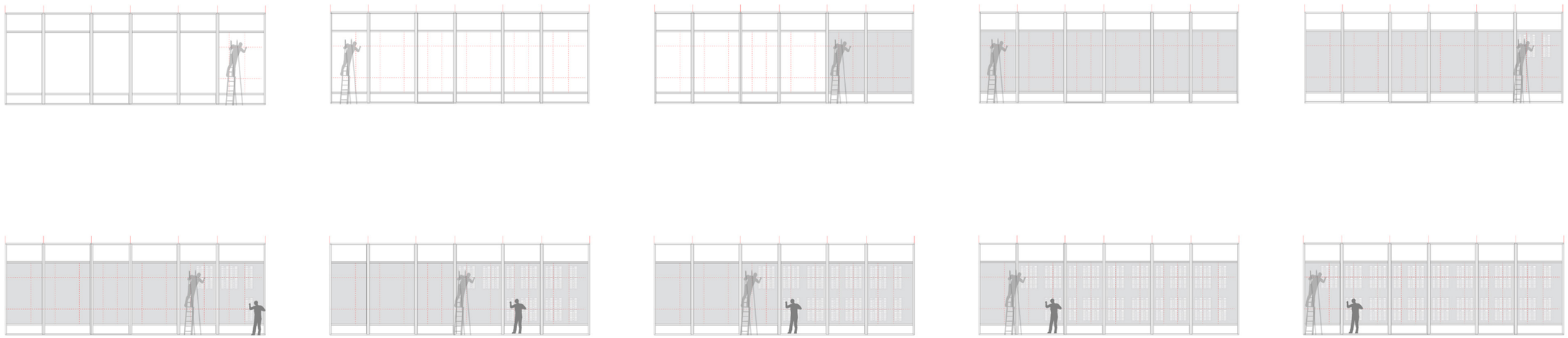
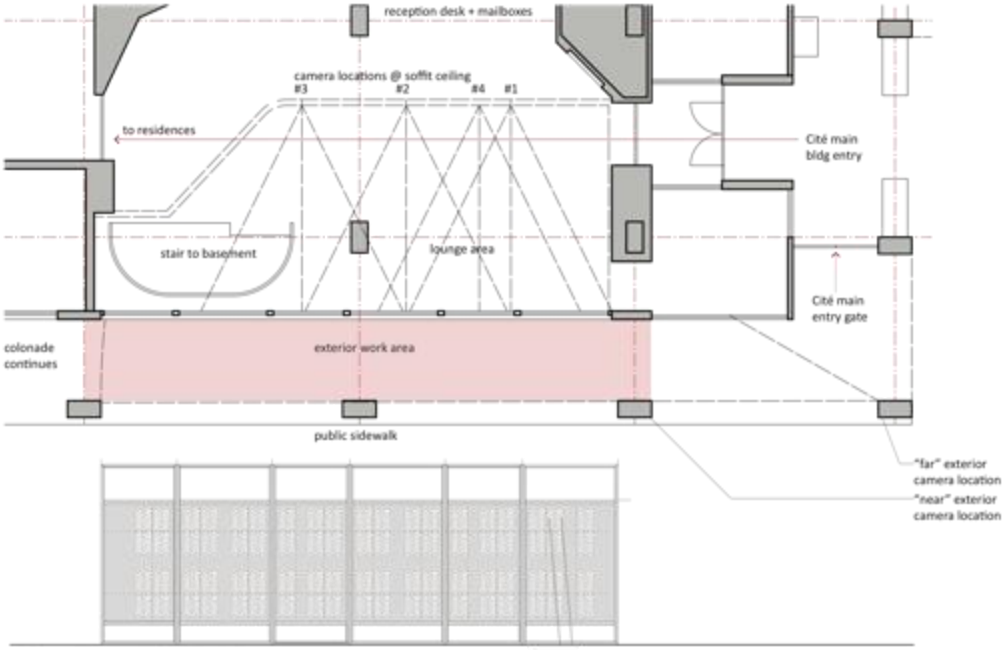
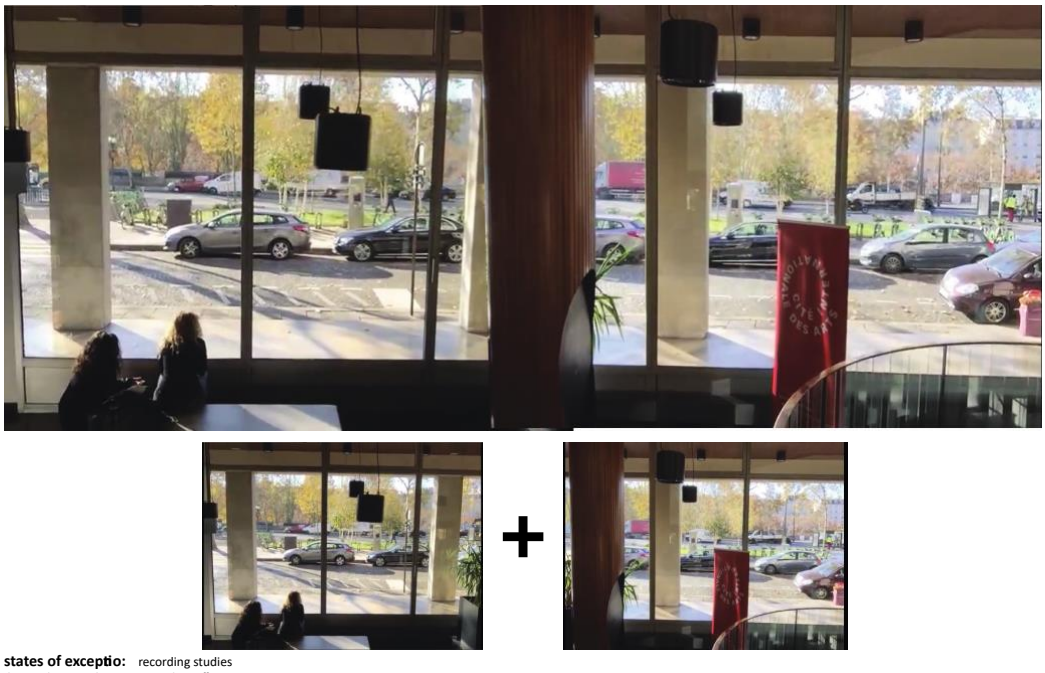


Figure 59. Beth Weinstein, *States of Exception*, Score, 2018.



states of exception: elevation and plan studies
site: Cité Internationale des Arts Lobby
elevation and plan with test locations for cameras
2018.11.24



states of exceptio: recording studies
device + locatio: iphone ra un ted to soffit
recording mode: zoom video call from iphone to laptop (screen grab video stils tel o w; photoshop composite above
2018.11.19

Figure 60. Beth Weinstein, *States of Exception*, Documentation studies, 2018.

"What sensations lingered?", I wondered. In response to a follow-up post I placed on the event's *Facebook* announcement, several witnesses and participants sent in an image and caption, identifying what most strongly moved, provoked, or even aggravated them. One crew member noted that the vigorous, physical labour of wiping the façade clean "evoked such an emotional response … [the labour] mirroring the complexity of how we come to terms with a problematic history. Can you ever wipe it away?" (McGrath 2018). A witness wondered why we had erased the drawing after so much effort, especially when the completed drawing existed for only a few minutes. Another shared an excerpt from that morning's news.

> *Le marché parallèle du micro-travail, du travail invisible, du digital labor explose aujourd'hui, … malgré un effort d'invisibilisation qui est crucial pour pouvoir vendre aux investisseurs le rêve du robot* (Cario 2019).[38]

Performing (in)visible labour about invisible spaces and invisible-ised persons clearly touched different chords.

In addition to the elevation, oblique, embodied, and witness documentation of the labour, one additional trace of the labour remains. That is the dried powder wiped off the façade. Similar to the ink shavings that were scraped off of the vellum in performing the erasure of the Manzanar plan, or the accumulated ink concentrate that remained after the production of hundreds of real-news bricks, the dried *blanc de Meudon* that had been wiped or flaked off the glass was gathered up and retained as a trace of the labour (Figure 64).

[38] The parallel market of micro-work, invisible work, digital labour explodes today, … despite efforts at invisibilisation that is crucial to selling the robot-dream to investors (my translation).

Figure 61. Beth Weinstein, *States of Exception*, Time lapse elevation view excerpts, 2018.

Figure 62. Beth Weinstein, *States of Exception*, Elevated oblique view, 2018.

Figure 63. Beth Weinstein, *States of Exception*, Labour's view, 2018.

Figure 64. Beth Weinstein, *States of Exception*, Traces of labouring, 2018.

8. The CIV

Protagonists' Renditions of the CIV's (In)Visibility

As established in Section II (Chapter 3), the Centre d'Identification de Vincennes evaded perception both at the time of its functioning and ever since. It had been hidden in plain sight in a former police garage in the Bois. Yet, its exact whereabouts, architecture, construction and demolition have largely remained elusive.

As I encountered renditions of the CIV authored by different protagonists—government and other witnesses in particular—they elucidated that the CIV's hiding place was elsewhere than popular narratives have led me to believe. In addition, they revealed that the removal of individuals from their homes in the Paris region to the CIV for internment was more randomised and largely hidden from public view up until the mass roundups in response to the demonstrations of 17 October 1961. Little of the interned individuals' personal experiences is known (in comparison to published memoires of the interned Japanese Americans). Photographers were not recruited by the government to document the CIV's functioning. No new structures were designed, drawn, permitted; instead, building industry companies and other government agencies were contracted to discretely fit-out or modify existing structures and alter landscaped environments.

Similar to my engagement with the camouflage camps, I sought traces, renditions by various protagonists who formed, managed, or were subject to or witnessed the CIV. In the absence of readily available publications, I dove as deeply into several archives as authorities would allow, slowly coming to know the CIV's specific set of protagonists and the ways in which they could render an otherwise invisible and unlocatable space or depict in non-visual means the spatial and atmospheric conditions. Sometimes explicitly, but mostly through the gaps between written lines, a different narrative linking labour to internment would appear—of internment, as well as torture of the interned, as a tool to prevent these Algerians from labouring, from earning an

income, and sending part of that money, as mandated by the *Front de Libération Nationale* (FLN),[39] back to Algeria to support the war of independence. Internment must be understood as an obstacle to work and a means to drain the FLN of their resources. I pull out of the protagonists' reports, memos, memoires, and rare images, a skeletal geometry from which to construct an otherwise invisible and unlocatable architecture, rendering it visible for the first time, and subsequently sensible as well.

Protagonists: Government and their Building Agents

Knowing that the CIV was put in place and operated by the police, their archives were the first I consulted. My only lead about the location and architecture was that the CIV, theoretically, was on the Route de la Pyramide and/or in the Cartoucherie compound (Blanchard 2008; Cramesnil 2004; Lambert 2018a) (FN180609, FN180619, FN180710). What I found in the Paris-Seine Préfecture de Police Archives (APP) would quickly put the latter in question.

Within the APP, several folders concern the CIV's general operations, equipment, construction, protection and accommodations (FN181024, FN181219, FN190327). These predominantly consist of memos between police headquarters and the CIV's management and contain spreadsheets accounting for materials, equipment and provisions, either ordered, in use or in reserve. Other memos attest to the size of the population of Français Musulmans d'Algérie (FMA) that could be accommodated in the CIV, either seated in the identification area or boarded in the residential part of the compound, and progress towards expanding capacity. They describe the number of meals provided and their cost. Others recount poor or defective sanitation, drainage, heating and ventilation, and progress, if any, on repairs. With rare

[39] The *Front de Libération Nationale* or FLN emerged as the organisation leading the war of independence after competing with its rival, the *Mouvement Nationale Algérien*. The *Fédération de France du FLN* was the branch based in metropolitan France, and its members were the prime target for internment in the CIV.

exceptions, the accessible artefacts take the form of correspondence and quantifying tables. There are, however, two exceptions, discussed below.

Amongst the internal memos is an order to transfer triage functions on 20 January 1959, beginning at 23:45, from its existing facility in the *Garage MacDonald* in the 19th arrondissement to the *Garage de Vincennes* (Gaubiac 1959) . Two things in this memo stand out: the time of this transfer and the destination. The late-night transfer was likely intended to avoid the gaze of neighbours and journalists; the latter was the first substantive clue to the actual location of the camp. In the words of police department officials, it was a garage; neither a munitions factory (Cartoucherie), nor a lumber yard (Pyramide), nor a historic fortress (Redoute de Gravelle)—all of which have circulated as mistaken descriptors of the CIV site.

Digging deeper, two drawings appear: the first shows a rectangle (annotated as 120 x 16.5 metres), four rectangles within this, and hundreds of smaller rectangles within these (Directeur_du_Cabinet 1962). The smallest rectangle represents a bed; it measures 70 x 180 cm. A second drawing accompanies a bid by an electro-acoustic contractor, Bouyer (1960), to install loudspeakers and audio surveillance devices in two large and nine smaller rooms. Dated 17 February 1960, the bid-drawing depicts a cluster of buildings within an enclosure. Building “B” is divided into two large rooms, labelled "S1" and "S2", plus nine smaller, numbered *chambrées* or dormitory "chambers". Spaces in other buildings are labelled “automobile workshop” and “automobile painting”, “oil-change” and “fuel station”. The building contractor's drawing both conveys a shape of an ensemble and that this cluster of buildings previously functioned, at least in part, as a garage (Figure 65).

The second government perspective onto the CIV's physical character was the dataset of aerial photographs from the *Institut Géographique National* (IGN) (IGN 1936, 1944-present) (Figure 66). In searching their trove of aerial photographs bridging the Algerian War period, I found a formation of four buildings along the route de la Pyramide similar in geometry to the electro-

acoustic contractor's depiction (SN181221). This cluster of four buildings existed between 1950 and 1968, with three of the structures dating back to 1944, if not earlier. I focus on the Algerian War years and zoom in to see what details these photographs convey. While the courtyard appears full of vehicles in the 1958 image, that is no longer the case in the 1959 and 1960 images. Taken on a snowy winter day, the courtyard in the 1959 photo is empty. The roof of one of the four large buildings appears to be free of snow, suggesting that it is either heated or inhabited. The following year, the courtyard similarly appears empty, except for two vehicles parked in the corner farthest from the road. The apparent shift in use further suggests that this is indeed the CIV. The seeming absence of activity can be understood as *negative evidence*, as defined by Weizman and Forensic Architecture (2014, p. 749), an absence covering up much invisible activity, or stillness, indoors, hidden in buildings that have been there, but just had an unseen shift in function.

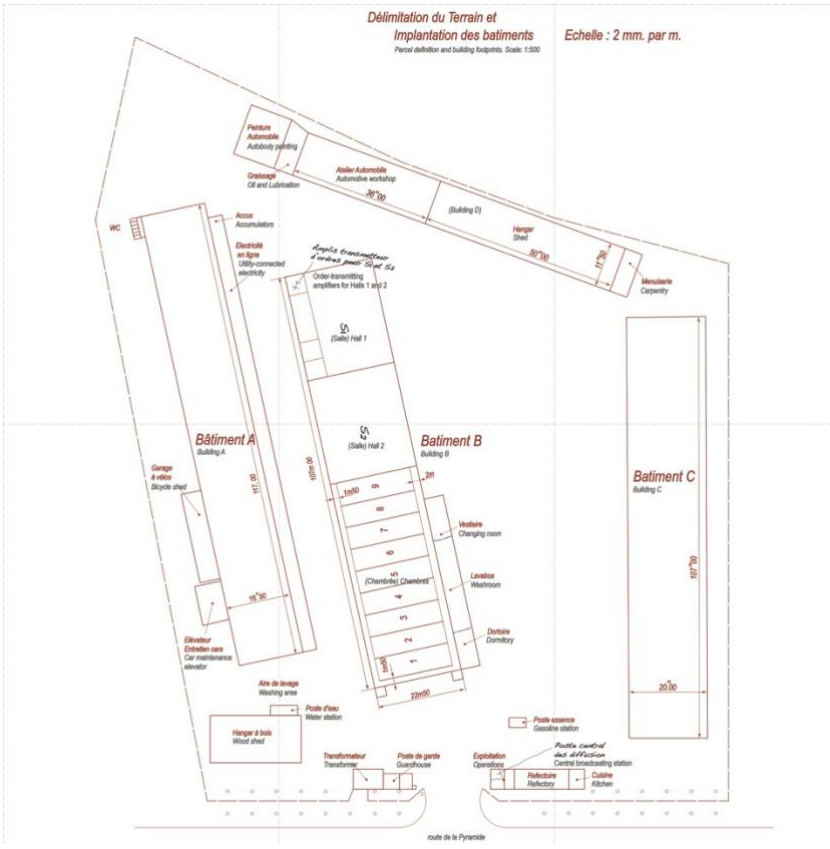


Figure 65. CIV Electro-acoustic Modifications Plan; drawn, edited and translated: Beth Weinstein, after Bouyer (1960).

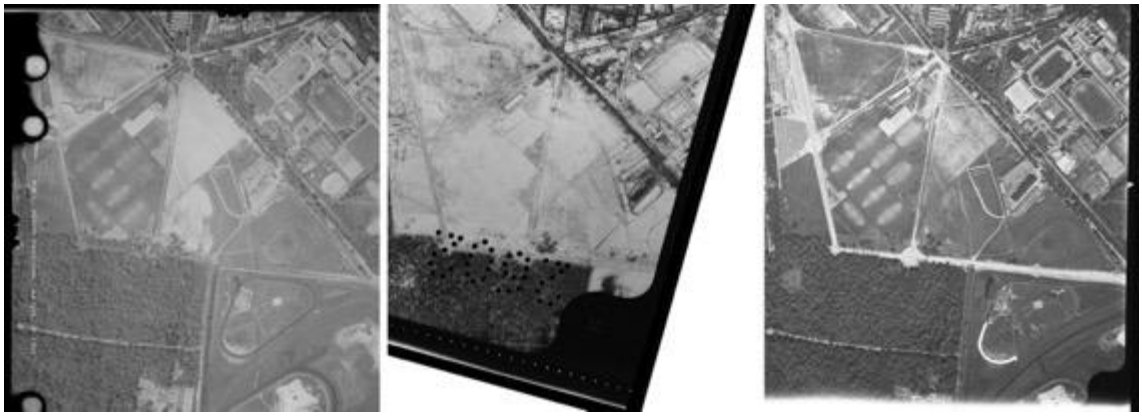


Figure 66. Aerial Photos, dated 1958.05.01, 1959.01.19, 1960.04.24; cropped and rotated: Beth Weinstein. (IGN 1958, 1959, 1960).

The Archives de Paris (AP), or city archives, offered a third official perspective—records of all properties plus all building and demolition permits submitted for structures within the city limits (FN190328). Here, too, I would find negative evidence, though at first it was just a troubling absence. Neither building nor demolition permits appeared for structures along the Route de la Pyramide between 1933 and the 1980s, except for a sports complex built in the 1970s. It seemed illogical that none was submitted; yet, it would become clear that this was negative evidence. The governmental utterance that instructed the building of this garage was "outside" the normal authority and practices for this place. In his 1960 CIV visit report (discussed below), Ministry of the Interior employee Jean Viatte claimed that the garage occupied by CIV had been built by the Germans during the Occupation, and later appropriated by the Préfecture de Police (Viatte 1960). Though not explicitly stated, the gap in the city archives, the gap and then appearance evident in aerial photos, and Viatte's statement begin to render sensible this appearance. Collectively, they point towards an unsurprising side-stepping of normal permitting processes. The CIV space's construction is hidden in temporal and bureaucratic folds as it was built by the occupying Nazis within Parisian territory in a moment when France was not French. Appropriated by the police from the German army and demolished by French government order, its disappearance also slipped into a fold exempt from the scrutiny of standard permitting processes and archiving.

In spite of these gaps, absences, and obscuring folds, some small traces of constructing and deconstructing appear in the Préfecture de Police Archives. One memo attests to dismantling watch-towers located at the four corners of the camp (Pourailly 1960). Another requests that pivoting search lights be installed in their place (Somveille 1960). Yet another memo asks the administration of parks, gardens and greenspaces, under the Direction of Fine-Arts and Architecture, to clear away all vegetation within 50 metres of the camp perimeter. They argue that the brush impedes their surveillance of the camp and potentially hides assailants (Police 1960a). These memos suggest invisibility and exposure in other ways—hidden behind brush, and yet at the same time exposed to the gaze from mirador towers and surveillance under high-intensity projectors.

The government and their many agents and contractors portrayed a space from the air, appearing out of nowhere and disappeared into thin air; they described space in plan, in numbers and dimensions; they described details of hiding behind brush and exposed under search lights. Human inhabitants of the CIV only appeared as quantities of spoons, meals provided, blankets and beds (FN181024).

Protagonist: Witnesses

Other archives allowed access to documents authored by three kinds of witnesses who had embodied knowledge of the CIV.[40] The first of these were the regulars—three members of the CIMADE who met with the interned in *parloirs* in this and other internment camps on a weekly basis.[41] On behalf of the interned, they contacted friends or family members to let them know to where they had disappeared (Guibert & Malo 1959; Guibert, Peyron & Malo 1959-1962). They

[40] Other dossiers may be accessible with special permission or with the passing of time. I was able to access only those that were not considered "sensitive", "nominative", or open cases.

[41] The CIMADE (Comité Inter-Mouvements Auprès Des Évacués) is an NGO founded in the early years of WWII to assist refugees displaced by the German occupation of France's eastern departments. They continue to offer aid to refugees and displaced persons in France today, such as those imprisoned in the CRA in the Bois de Vincennes. A *parloir* is the space where visitors can meet with prisoners, generally through a protective screen.

wrote letters to employers to explain their absence from work and to plead for their resumed employment upon release. They followed up with doctors about health matters, often related to workplace injuries that put these Algerian men “out of place” and rendered them susceptible to police *rafles*, or raids. The CIMADE’s letters named individuals and constructed webs of relations between interned Algerians, Paris-region industries (such as Citroën, Renault, Dubonnet, etcetera) and by association the production of consumer goods and post-war prosperity from which they were excluded. The collection of letters reveals the CIMADE's "undecidability" about what this place was and where it was, through the changing nomenclature and addresses they employed over three years (Figure 67). They performed an extended writing *sous rature* over time. At the same time, they sketched outlines of who the interned individuals were, through mentions of home, family, employer, and need for medical care. Their letters are the only archival documents that give bodies to the body of workers who were prevented from working (FN190209, FN190214, FN100321).

Figure 67. Correspondence; redacted, translated: Beth Weinstein, after CIMADE letter on behalf of a CIV internee, (Malo 1959).

A second kind of witness inspected the CIV conditions as a government-employed guardian of individual civil rights.[42] The representative of this office was Jean Viatte, who, in four reports written between 30 May 1960 and 18 December 1961, described the architecture of the camp and the physical disposition, materiality, quality and furnishing of interior spaces (1960; 1961a; 1961b, 1961c). He attended to fine details, down to the lack of plaster render on the block walls, and to the stiflingly hot interior atmosphere. He recounted the daily rhythm of the camp—the schedule of meals, access to toilets and washrooms, to fresh air and exercise in the fenced in yard.[43] His reports revealed time and space (FN180401).

A third witness was an infiltrator—a journalist who slipped into the camp under the guise of being a family member. Whereas the others entered the camp more or less directly, Madeleine Riffaud circumnavigated the camp, and had to wait, advance, and retreat, before she was eventually permitted entry. Riffaud was privy to the stories of the wives and sisters of those detained, and witnessed administrative tricks intended to waste their time. She revealed a different kind of time, not that of the daily schedule of the camp, but the labyrinthine bureaucratic time that depletes the hope and energy of the community connected to those interned. She not only authored a written testimony; somehow, Madeleine Riffaud also took and published a photograph. The image, appearing in the French Communist Party's newspaper, *l'Humanité* (1960), revealed a fence and watch-towers, with the Chateau de Vincennes in the distance (Figure 68).

[42] La Commission de Sauvegarde des Droits et Libertés Individuels, under the Ministère de l'Intérieur.

[43] This enclosed courtyard, ironically, was the space hidden by camouflage netting in the 1944 IGN aerial photograph.

6 l'Humanité

Deux heures dans l'univers des barbelés

"Je suis entrée au camp de Vincennes"

JE suis entrée au camp de Vincennes où sont concentrés des centaines de « suspects ». Que le ministre de l'Intérieur se rassure, ce ne fut point par effraction. Les barbelés sont solides, les miradors existent toujours et toujours aussi nombreux sont les C.R.S., la mitrailleuse en position de tir... Ce ne fut point non plus par la porte des policiers et en leur compagnie courtoise, à la manière d'un Lartégay, « flic-journaliste », comme vous savez. Je suis entrée au camp de Vincennes par la porte de ceux qui ont l'angoisse au cœur : celle des visiteurs.

Nous avions marché une bonne demi-heure, un ami et moi, depuis le métro « Château de Vincennes ». C'est une jolie route dans les arbres du bois. On y déjeune sur l'herbe, le dimanche. Les amoureux vont s'y embrasser. Les enfants y jouent au ballon.

C'était une longue route pour cette femme frêle qui nous précédait, les bras tirés par deux grosses valises de carton...

La pluie sur le dos

Vers 14 heures, nous arrivions devant les barbelés du camp et voyions grossir le groupe de parents et d'amis qui attendaient l'ouverture de la porte, sous l'œil d'un policier en armes retranché dans un abri.

Ici, plus d'arbres. Une glaise menaçante. Elle humilie. Nous avons reçu la pluie sur les épaules. Quand on n'a droit qu'à cinq minutes tous les dix jours, pour voir derrière des grilles son mari ou son frère, et cela à 14 heures, jamais auparavant, on ne veut pas le risque de perdre son tour en s'en allant à 500 mètres chercher un abri.

L'attente se prolongeait, ce jour-là. Justement, il [illegible] 14 h. 20 quand un C.R.S., sorti de derrière un car le long duquel, ici, n'était abrité, commença à faire entrer trois ou quatre personnes à la fois.

Comment nous allions pénétrer dans le camp ? Le hasard nous guiderait. Chaque interné a droit à deux visiteurs. Il nous fallait convaincre rapidement une des personnes présentes de nous accepter pour quelqu'un de sa famille.

Mon compagnon avait déjà quelque habitude. Le Secours Populaire avait demandé officiellement, mais en vain, le droit d'apporter aux internés des colis de vivres et de vêtements, entre quand même dans ce camp le plus souvent possible de cette manière. Je le vis s'expliquer à voix basse avec quelques visiteurs africains venus visiter des parents. L'un était seul et arrangea pour ensuite mon camarade, qui se mit aussitôt à regarder distraitement les colis de solidarité...

L'œil du policier à la mitrailleuse, perdu à ce moment sur les frondaisons des marronniers, ne prit pas garde à cet arrangement. Et moi ? Une phrase prémonitoire à oui-dire me fournit l'occasion cherchée : « Tu as bien pris la carte d'identité au moins ? » dit quelqu'un.

Je portais la valise de « Mohamed X... »

Alors la jeune femme craintive aux deux valises, la femme qui, près de moi, tremblait d'appréhension et de froid s'écria :

« Mon dieu ! Fallait-il la carte d'identité pour entrer ? Je ne savais pas. Je n'ai pas la mienne !... » Elle était venue d'une lointaine banlieue. Son mari, Algérien, propriétaire d'un petit hôtel, arrêté depuis trois jours :

« Ils sont entrés. Ils ont tout cassé. Que cherchaient-ils ? Je suis Française. Mon mari est en France depuis bien longtemps. Il ne s'occupe de rien, que du commerce. Dans la rafle, on a trouvé un revolver caché dans les W.-C. Un locataire, sans doute... Mon mari ne savait rien. Pourtant, haute de misère, on l'a emmené, son frère aussi. J'étais folle. Mon bébé criait. J'ai reçu une lettre hier. Il est ici, « chambre No 2 », son frère, « chambre No 1 »... Je leur apporte des vêtements, de quoi manger. Mais j'allais-il aussi la carte d'identité ? Je ne savais pas. On est comme perdus, vous comprenez... »

Quand notre tour fut arrivé, j'entrai dans le camp avec cette femme, portant la valise destinée à « Mohamed X..., chambre No 1 », le beau-frère.

Des cars de police, de la boue dans la cour. A main droite, un pavillon nous conduit dans une salle où, derrière une table, plusieurs C.R.S. contrôlent les papiers des visiteurs avec une extrême politesse : « Donne ! Greffe-toi ! Tu viens pour qui ? Amar Abdelkader, chambre 4 ? C'est pas le jour de visite. Tu repasseras ! Au suivant... Mets-toi là. Toi enfin, donne-le à la feuille. » Du côté des policiers, on est hilare. Dans le défilé des visiteurs,

Un témoignage de Madeleine RIFFAUD

deux heures qui semblent des éternités français, mon ami du Secours Populaire, sont mêlés aux Algériens... ce qui nous vaut cette réflexion, faite à mi-voix par un policier : « Il y a des Européens, aujourd'hui. Encore des ceux qu'il faudra ficher ce soir. »

Ou : voyez-vous, dans l'univers des barbelés, ci vous dos du côté des victimes, vous restez dans votre propre peau, d'être Français. Vous êtes « Européens » et, vous aussi, suspects.

Vient notre tour. « Je veux voir mon mari, Mokrane X..., chambre No 3 », dit la voix tremblante de ma compagne. Le policier consulte dans son fichier : « Ton fils, deux fois. » Mokrane X... n'est pas chez nous. Va ailleurs, circule... »

— Mais, monsieur l'agent, il m'a écrit, voyez, qu'il était ici, hier encore.

— Trouve pas son nom... N'emmerdez pas. Vous revirendrez.

Les yeux de la femme s'emplissent d'épouvante. Elle est pâle et s'accroche à ma manche. « Mais enfin, monsieur, alors, où ?... »

Brillant mes gants, l'aide de jouer le personnage, disant d'une assistante sociale. Peine, mais décidée, je m'adresse à celui qui me paraît grade en tenant nonchalamment ma carte d'identité à la main : « Je m'occupe de madame. Son mari est ici, vraisemblablement. Veuillez envoyer un de vos hommes pour vérifier. »

Le policier hésite. Mais je suis une « Européenne », il est hors de n'être point trop dérangeant. Je pourrais : « Enfin, monsieur, vous n'allez pas me faire croire qu'un homme peut, ici, disparaître en 24 heures ? »

La fouille

Est-ce le mot « disparaître » qui éveille dans la tête du sous-lieutenant le souvenir de certaines révélations dont la presse s'est fait l'écho ? Quelques minutes qui eurent quelques « chambre No 2 », chambre, passé les cartes de « suspects » parquée là, « le nommé Mokrane X... »

Dans un coin de la salle, nous attendons. Cependant près de nous, sur une table, c'est la fouille des colis. Les bidons graisseux qui ont malaxé le demi-livre de beurre suivant les « gradés » déchirent les oreiller des chemises, éventrent les paquets de sucre et remettent le tout en vrac dans les cartons. Tout cela dans les gros rires et les plaisanteries traditionnelles.

Un petit garçon survient, de 3 ans environ, tenu d'attendre, de frotte à la table en grignotant : « Hra ! Hra ! Hra ! ».

« Chasses donc ce chien ! » s'écrie un policier. Ils de rire.

Cependant, ma compagne et moi devenons suppositoire d'être déshabillées du regard : « Je me demande ce qu'elles leur trouvent

Dans le bois de Vincennes, le camp aux barbelés... Au loin, à gauche, on aperçoit la tour du château.

Cinq minutes au « parloir »

Le parloir ? C'est un assez grand mur pour désigner aux deux bouts lendirons aux grillages épais par lesquelles on n'aperçoit que la tête de celui que l'on vient voir et, au-delà de lui, encore des policiers en armes et des portes de refuges en tôle[illegible].

Chacun crie pour se faire entendre. On a 5 minutes. On ne sait plus quoi dire. On ne peut ni s'embrasser, ni même se toucher la main. « La petite va bien. Je m'occupe du commerce. De quoi as-tu besoin ? Tu vas bien ? Mais tu tousses ! »

« Assez, c'est fini. C'est fini, je vous dis. »

Le C.R.S. nous pousse par l'épaule.

Dans la rue, sur la chaussée du métro, on ne se sépare plus tout autour... Où pourra-t-il aller, je vous demande ?

— Moi, dit une femme, je sais venue ici pour rien. Maintenant, leur nouvelle mode c'est de changer constamment les internés de cellule. Avant-hier, il était « chambre No 3 ». Aujourd'hui, il paraît qu'il est en chambre 7. Ce n'est donc plus le bon jour de visite. J'ai perdu une journée de travail pour rien, et je ne l'ai pas vu... Une autre fois, le mandat que j'avais envoyé n'est revenu. Il avait encore changé... Pourquoi il était dans le même camp. Pourquoi ces misères qu'on nous fait, dites, pourquoi ? A quoi ça sert de faire souffrir ?

— Dans mon quartier, je connais un Algérien qui dit : « Tu verras, à Vincennes, ils en ont agressé. Tu sors de Vincennes, tu es un loup. »

Les jours tissés de barbelés

Aujourd'hui, j'ai dit le quotidien de la répression, les jours tissés de barbelés, la rouge des vexations inutiles qui vous minte au jour le jour. J'ai dit le pain quotidien des Algériens non coupables aux yeux de la loi tout, simplement un prisonnier. Pour beaucoup, dans les barbelés de Vincennes de Larzac ou de Valenay commence la haine et la révolte. Ils naîtront, se forge là de la chaîne indestructible des violences.

Nous l'avons dit déjà. Nous le répéterons. Nous ne cesserons pas les actes à exiger en guise de justice et de défense, pour l'honneur de la France, pour l'avenir, pour la paix négociée en Algérie : **Arrachez les barbelés des camps ! Rendez les suspects à leur famille et à la liberté !**

Il n'allez pas, Monsieur Papon, demander à ceux qui récemment cela s'allier « collecte » sur la tombe des policiers tués par le F.L.N. Nous vous parlons ici de non-morts, par définition exsangues. Admettre pour les Algériens le principe de la responsabilité collective, de la punition collective, ici comme en Algérie ?... C'est ainsi, par exemple, qu'on a **justifié** « les Oradours.

Figure 68. Madeleine Riffaud, *Two hours in the universe of barbed wire*: "I entered into the Vincennes Camp," (Riffaud 1960).

Protagonist: Internee

Police records concerning the experiences and fates of interned individuals are currently off-limits, without special permission. These cases may still be "hot", unresolved. Or the events are simply too recent for the archives to be opened to the public. Some fragments of internees' words, nevertheless, are conveyed through the journal kept by writer and militant activist Monique Hervo, who lived amidst the Algerian community of the Nanterre *bidonville*, La Folie, as a member of the *Service civil international*, an organisation of conscientious objectors.[44] Though Hervo never set foot in the CIV herself, she saw the indexical trace of actions that occurred there on the bodies and minds of the men who returned from the CIV—bruised, broken, demoralised, furious.

The CIV appears for the first time in Hervo's journal in September 1960, when two Algerian adolescents walking in the streets were stopped by the police; one was not carrying ID. Handcuffed, they were taken off to the CIV. Hervo notes that, "He stayed there for two days. Today, he reappears in his family, his face and mouth so swollen that he cannot eat for several days" (2012, p. 85). In April the same year she learns that the brother of a pregnant woman she is looking after was taken to the CIV and tortured (p. 118). A month later, she recounts that another is arrested and "sent to the [CIV]. There, the police force him to take off his shoes and cane his toes. Crushed toes. Hospitalisation. Unable to work again. Last year he had already been tortured" (p. 122). Another young man, after a three-day disappearance into the CIV, recounted to his family, "There, I saw many Algerians, completely massacred. It's awful what's going on there. I was lucky. There are so many who are beaten and left for dead" (p. 160). Even before the intensive *rafle* that followed the 17 October 1961 protest against Papon's curfew law, the practice of arbitrary arrest, detention and torture were undeniable to those with eyes and ears.

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[44] The term *bidonville*, used to describe La Folie, literally means (tin)can city and is generally translated as "shantytown".

In her entry for 20 September 1961, Hervo recounts the return to La Folie of three men after their release from the CIV, with approximately another 300 detained Algerians. “We saw a lot of them there whose eyes are all damaged, black. Swollen heads, you cannot see their eyes. Others have twisted arms hanging down. Broken ribs, too. They have a lot of pain breathing” (Hervo & Maspero 2012, p. 170). “The identification centre”, she notes, “is administered by the French police”; it is “[i]mpossible to file a complaint against police savagery. Beatings. Arbitrary arrests. Torture” (p. 170). Hervo published her journal entries fifty years after Algerian independence. It is hopefully just the first of more to come—stories that need to be told, in the first person. She renders the living and suffering of a community that was denied human dignity in their daily lives, in their accommodations, in their places of work and in the eyes of the government of which they were citizens, but a subcategory of citizens. Hervo's words, more than any others, make palpable, sensible, the physical suffering of the men detained in the CIV—painfully so.

Protagonist: Site

My many ventures into the Bois de Vincennes, similar to films reflecting on the Algerian War, circumnavigated absences, obstacles and hidden things. On my first outing, I cycled from the centre of the city to the periphery, entering the forest from the west and quickly becoming disoriented amongst the axial *allées* and looping roads (FN180710). After meeting with former Théâtre du Soleil troupe member Lucia Bensasson in the Cartoucherie compound, I pedalled down to the other end of the Route de la Pyramide, and around one edge of the contemporary CRA, photographing the barbed-wire fencing and back-stock of *barrières Vauban*[45] at the foot of the massive fortress walls. Inside, I knew that there were probably one hundred administratively detained immigrants and refugees. But from where I stood, I could not see any trace of them.

[45] Standard mobile metal barricades used by the police.

Like Paglen, as well as Black and Clark at Black Sites, I photographed and videorecorded these banal spaces. Walls, demolition and lack of information. I failed to find either traces of the camp or to see into the space active in *invisiblising* today. During another site visit, I found my way into the space pointed out as the CIV in Lambert's diagram (2018a), adjacent to the Cartoucherie compound. No trace of a building there (FN181020). Through repeated returns to the Bois, I built up familiarity with prominent landmarks: the Chateau with its dungeon and military archives to the north; the zoo at the west; the hippodrome to the south east; and the Route de la Pyramide linking this, past the 1970s sports centre and Parc Floral, back to the Chateau.

My iterative, embodied and situated research along the Route de la Pyramide and in countless Paris-region archives eventually brought me to have confidence that neither the Cartoucherie nor the Redoute de Gravelle was the location of the former CIV (FN180710 - FN190401). Rather, a site that currently serves as an equestrian competition ground—the *carrière équestre* of the Plaine Saint-Hubert—emerged as the evident location of the former garage built by the occupying Nazi forces that was transformed into the *centre de triage, identification, hébergement*,[46] and eventually *camp* de Vincennes (FN181024, FN190401). As articulated during a panel discussion on the Algerian War and State of Emergency Law,[47] there are no commemorative plaques for the Centre d'Identification de Vincennes (FN180619). There are no remaining structures, traces, or indicators of any kind, merely a fenced in area of white sand on which to perform socially acceptable forms of military manoeuvres. Underneath this white sandy surface, however, is the same stained soil where the CIV once stood (FN190322).

[46] Temporary accommodation.

[47] Panellists included architect Samia Henni, author of *Architecture of Counter-Revolution* (2017) and curator of *Discreet Violence* (2018); Léopold Lambert, founder of the *Funambulist* magazine on the politics of space and bodies; and law-educated journalist Hessina Mechaï, co-author of *L'etat d'urgence (permanente)* (Mechaï & Zine, 2018) (FN180619).

Figure 69. Former CIV site: white out + hidden in plain sight. Photo: Beth Weinstein.

While this patch of whited over earth is the physical site, all of the journeys to and time passed within archives contributed to my embodied experience searching for the site. I held in my hands so many carbon-copied memos that had been stamped, clipped, stapled, and scribbled upon. I gathered sensations of the archives—the numbered tables on which I would place strapped boxes, faded folders and sub folders, copy after copy, each one more faded than the last, and the exceptional discoloured "blueprint" and vintage brochures (FN181024, FN181219, FN190327) (Figures 70 and 71). My journeys to the archives were full of anticipation, discoveries, lingering gaps and doubts, spanning several months until the absences between what was said and what was not began to take its own shape (FN190214, FN190328, FN190401).

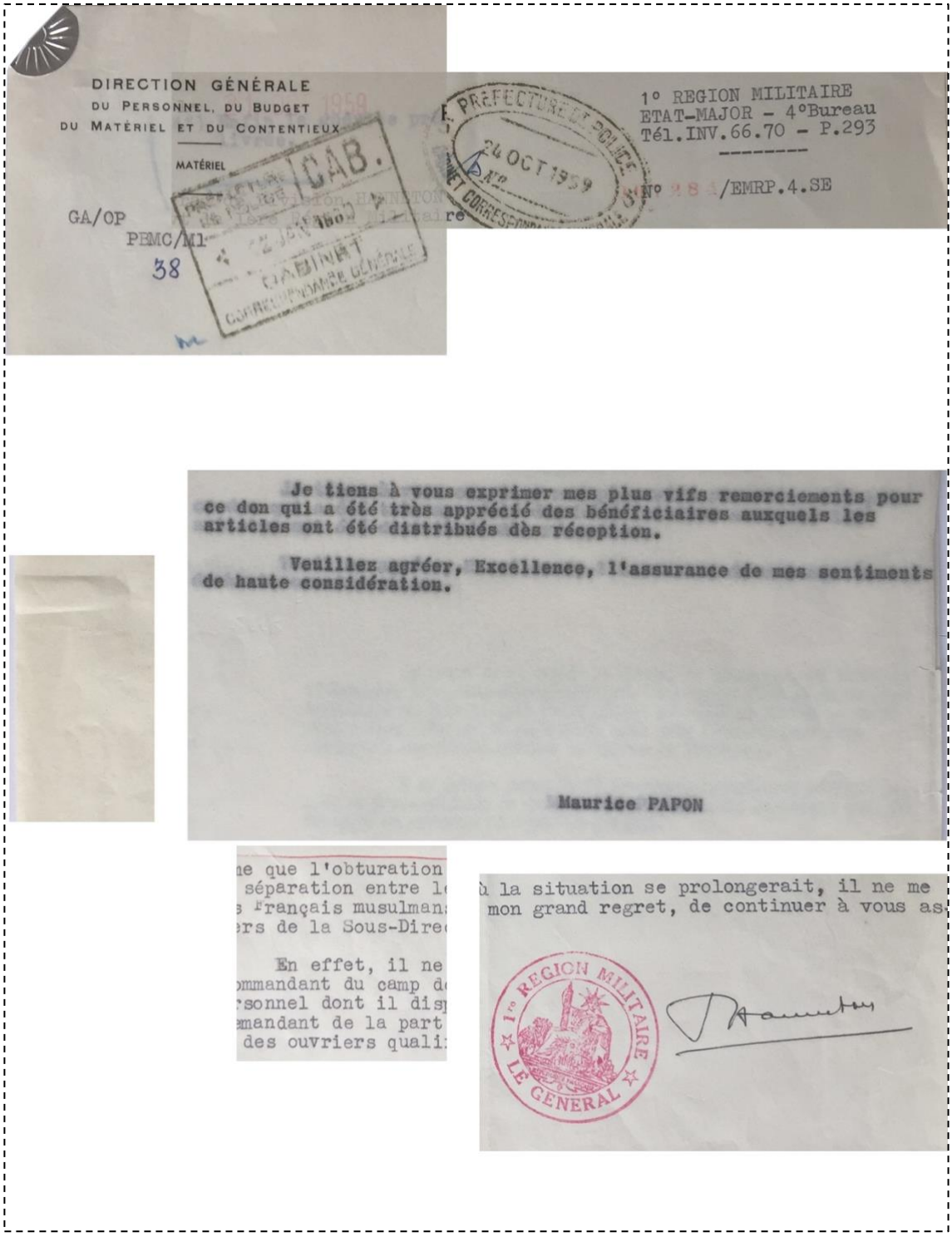


Figure 70. Beth Weinstein, Traces from the Prefecture de Police Archives, 2019, (Directeur_du_Cabinet 1962; Hanneton 1959; Papon 1961).

Figure 71. Beth Weinstein, Traces from the National and CIMADE Archives, 2019, (Guibert, Peyron & Malo 1959-1962; Viatte 1960).

Rendering Sensible, Differently: *Palimpsest*

Given the obfuscated nature of the Centre d'Identification de Vincennes, the way in which I explored its (in)visibilities took different tactics from my reflections on the camouflage-camps. How and where my labours were to coalesce and be presented hung in suspension for months. As detailed below, the performative installation *Palimpsest* was presented at Un Lieu Pour Respirer in Les Lilas, just outside Paris, from 27-29 May 2019. For this thirty-sixth *Lundi Phantom* [Phantom Monday] event, curator Olivier Marboeuf constructed a dialogue between two critical and creative reflections on the State of Emergency Law (SoEL) and (in)visibilities it produces: my research on the razed and obfuscated CIV, and Estefanía Peñafiel-Loaiza's video concerning today's immigrant detention centre (CRA) just down the road in the very same Bois de Vincennes.

My journey to find and see the CIV, which began by following the thread of the shifting law and an intuition about *notes blanches*,[48] demanded a tenacious excavation across a network of archives, uncovering the filaments necessary to render the CIV visible and sensible. Just to see what it was demanded rethinking my labour, my discipline, my tools and techniques.

Unlike my labour (re)drawing the (existing) WRA master plans as a way of coming to know the camouflage-camps, the CIV camp was beyond invisible prior to the act of drawing (SN181221, SN181222). It was unlocatable and only came into view through this process—figuratively drawing connections between reports by government and humanitarian aid workers, police department memos and their subcontractor tender documents, as well as literally drawing over and out of aerial photographs. Between written descriptions, the electro-acoustic contractor's plan, and grainy shadows around a similarly shaped cluster of structures in aerial photographs,

[48] Unsigned and undated letters without letterhead accepted by administrative judges as evidence to define an individual as a *suspect* subject to SoEL practices (Elshoud et al. 2016).

the location and volume of the CIV buildings could not only be corroborated but also reconstructed (Figures 72 and 73). I track the thought/process, excerpting from my studio notes,

> I draw upon the example of Forensic Architecture's scrutiny of aerial photographs (Weizman 2017). I assemble data typical of architectural site analysis—the sun-path diagram corresponding to Paris' latitude indicating the altitude and azimuth of the sun on the date and time the photo was taken. With these clues I am able to geometrically translate the lengths of shadows in the aerial photo into the heights of each buildings' edges. I accomplish this by applying the theory of like triangles, assisted by one additional and critical bit of evidence: a bus.
>
> Images reveal the models of RATP buses used to transport Algerian detainees to the CIV and other centres; Once I find bus dimensions I am able to derive the ratio of shadow length to vertical dimension (Amtuir). By close examination of the shadow I am equipped to turn the arrow of architectural projection in the other direction, not towards making representations of buildings, but, as Weizman writes, to "make claims". I can claim, "This was the CIV. This was the massing of its structures".
>
> But prior to being able to see the massing, the space, of the CIV, further teasing out was necessary. Aerial photos informed my making a shadow plan (Figure 74); this shadow plan then informed a drawing of the cross section of each of the structures, the walls and watch towers. From these a digital model with the volume of each structure within the compound could be made. The compound could then be situated in a virtual model of the site, in the company of the Chateau de Vincennes and the CRA.
>
> I considered various ways to visualize the CIV once I knew its form... (SN190214, SN190315, SN190422).

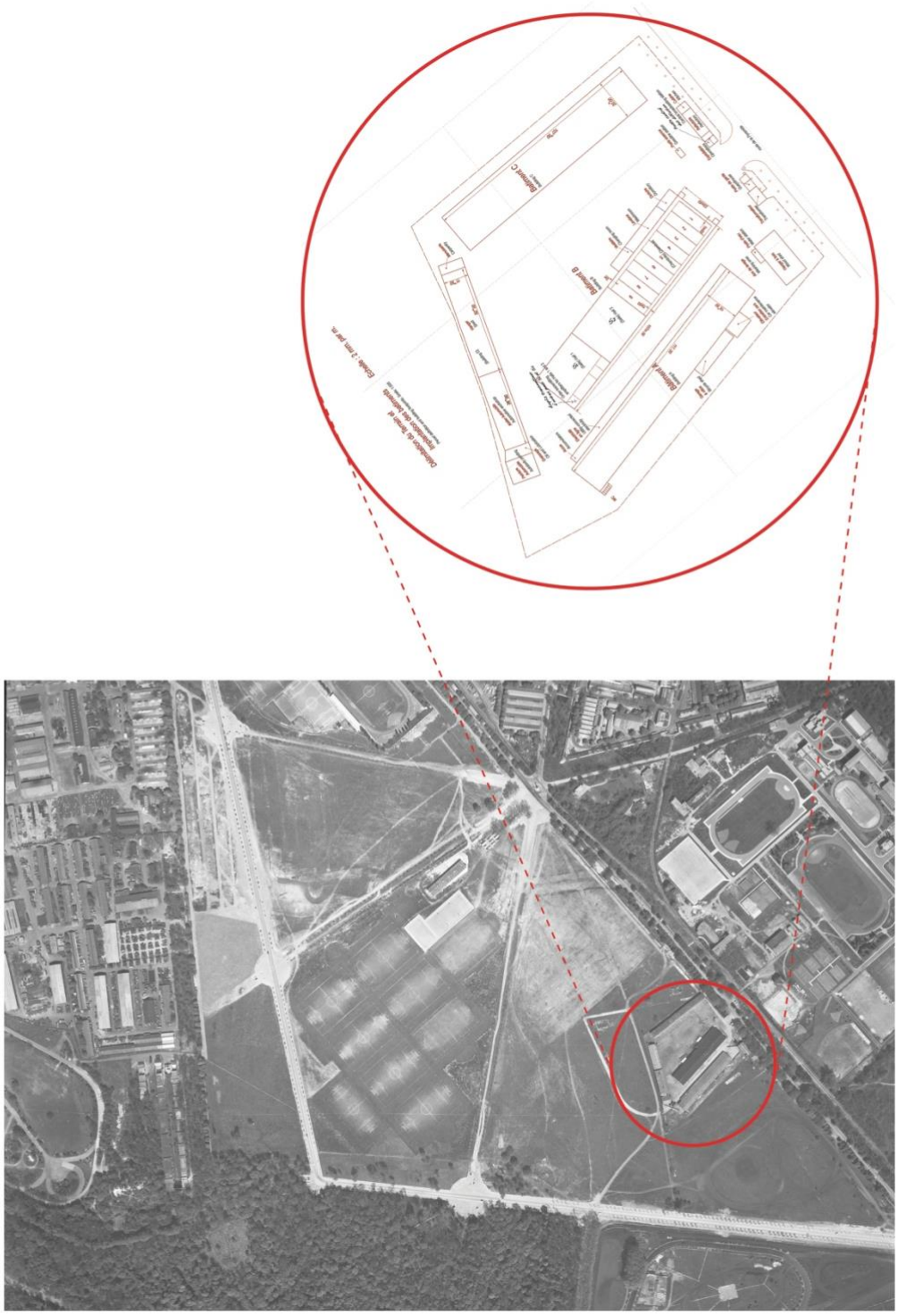


Figure 72. Beth Weinstein, *Pinpointing the CIV*, 2018, (Bouyer 1960; IGN 1960).

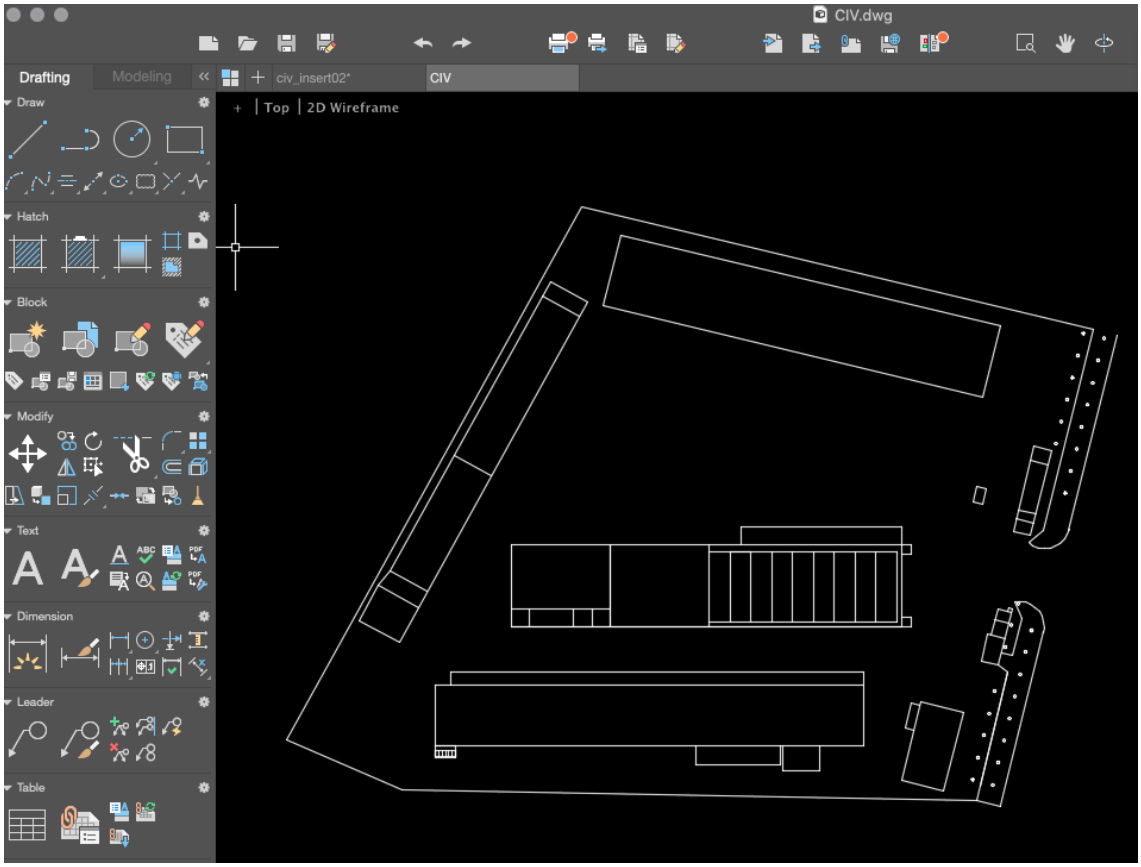


Figure 73. Beth Weinstein, Drawing the material of the CIV, 2018-9.

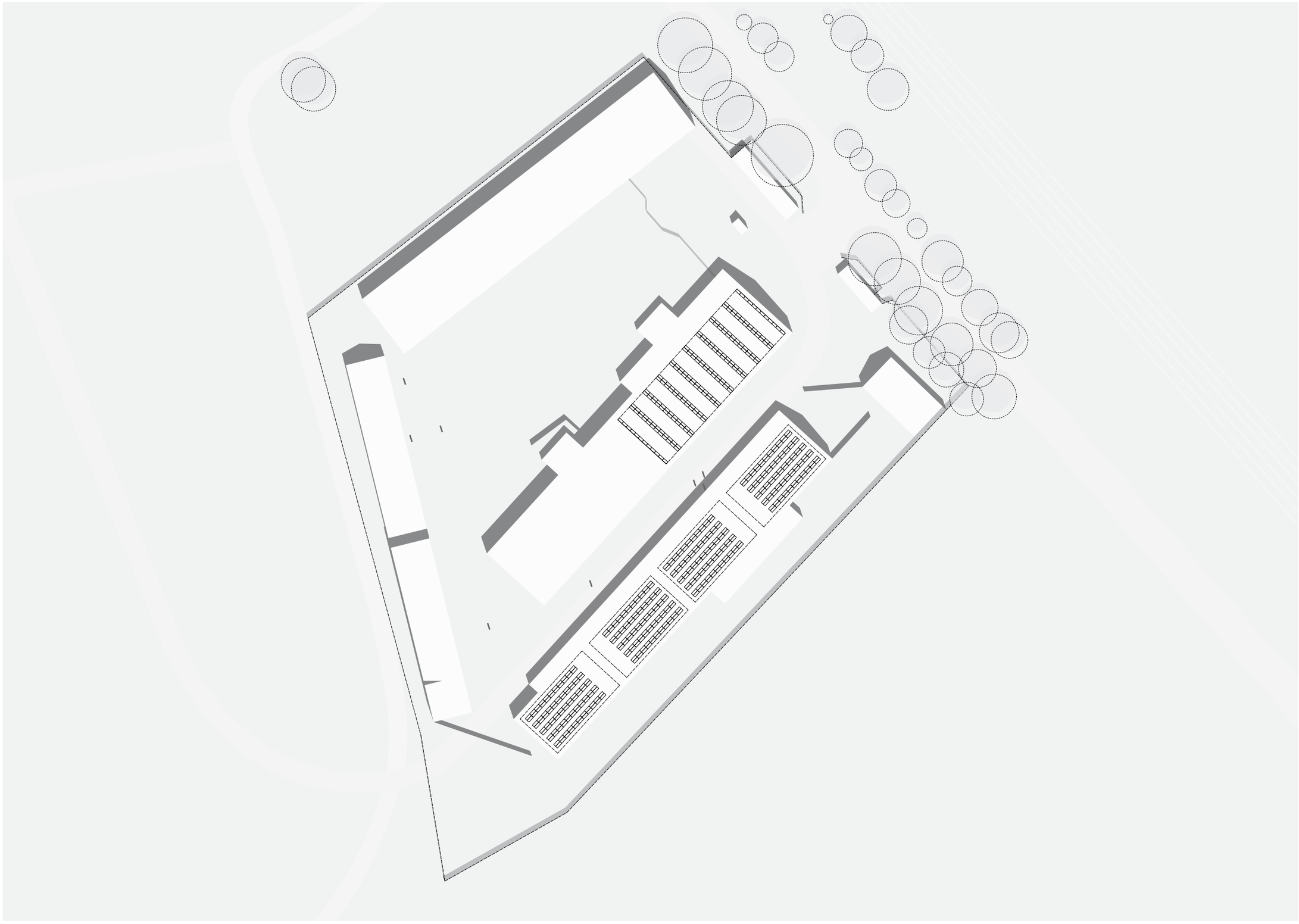


Figure 74. Beth Weinstein, *CIV Shadow Plan*, 2019.

I kept returning to the evidence and its being conveyed through spatial relations, light and shadow, through descriptions of atmospheres and un-rendered walls. All of these clues suggested that the CIV could only be presented through light and shadow, through the faintest, most ethereal presence. Thus, this led me to pursue projections of ghostly, even skeletal, un-rendered images (Figure 75). Whereas a physical model might choreograph a viewer's embodied movement in a space (FN190322, SN190422), movement between frames, views taken from different perspectives, would provide a substitute choreography for this first *rendering visible*.

Once I situate the CIV model in its larger context, I extract views from the digital model that will take the viewer on a choreographed journey. This series of images moves the viewer, virtually, from the planimetric vantage point of the aerial photographer in the plane through a circling series of oblique perspectives whilst "landing", and then glimpses as if driving or walking down the Route de la Pyramide. This would have been the approach that police, aid workers and those being transported in the *paniers à salade*[49] experienced. In one shot, the camera peers through the front gate, but nothing is visible. The view of the CIV, as in Trevor Paglen's photo of a Black Site (2010), would have been occluded by the wall. Then, following in journalist Madeleine Riffaud's footsteps (1960), and those of family members, the camera's path circles, clockwise, around to the far back corner of the camp, to pass through a gate—a control point—and then enter the courtyard. Here, we see the makeshift *parloir* attached to the main barrack—Building B. In each of these *unrenders*, the interior chambers—the spaces of internment—inside the larger skeletal frameworks of the buildings are ghosted.

[49] Colloquial expression used to refer to a police van, literally translated as salad basket or spinner.

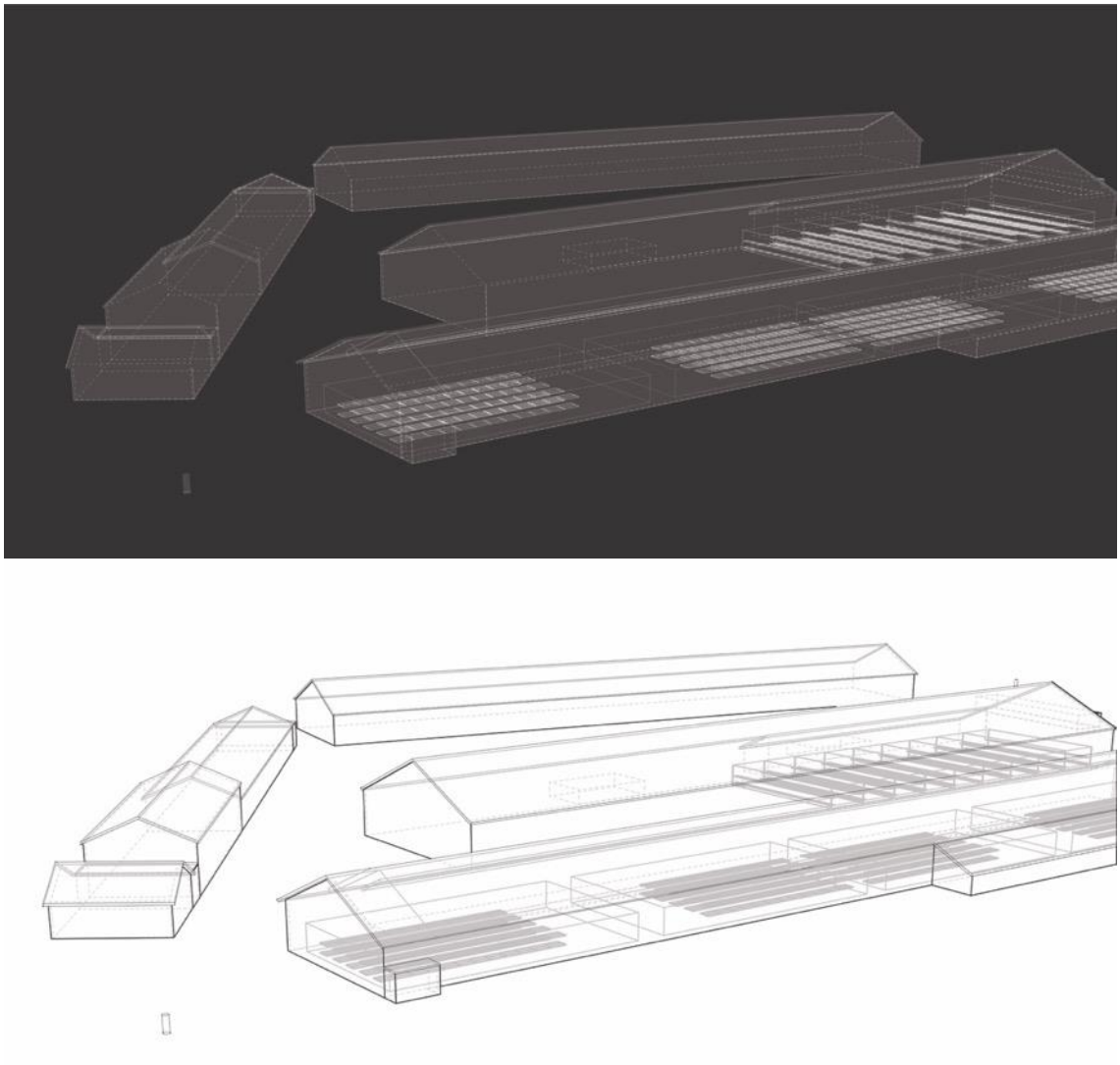


Figure 75. Beth Weinstein, CIV unrender tests, 2019.

Now, inside the courtyard, the little that is known of the human scale emerges. These traces were uncovered through my labour teasing human presence out of the shadows. In the courtyard we encounter three, six, spectres and their shadows projected on the earth. These are the “rogue figures” of whom Hito Steyerl speaks, whose presence is known only by the shadows they cast in the aerial photos (2013, p. 12'03"). They are the only “images” of humans that are accessible in official archives.

The second register of human presence that makes the scene is comprised of beds. At first we see one chamber with bunkbeds, in two rows, each with twelve bunks, for a community of forty-eight men as described in Viatte's reports (1960). Then the next and the next, until all nine chambers come into view in which Bouyer's eavesdropping system would have been installed (1960). The 432 beds appear as a thick tangle of lines. This was the initial internment space. The second facility (Building A) appears in the last set of images. As we round the corner and enter the structure, rooms of over two hundred beds each appear. We are now within the drawing, in the barracks. Our point of view is that of someone occupying the lower bunk, in Building A. The lines that describe the confines of the fenced-in room, of the building containing it and the camp, demarcated by the watchtower visible in transparency, whisper the caged in and claustrophobic space that would have been endured.

The “unrenders” move us through the perspectives of the protagonists—from that of the government-agency photographer, to the humanitarian aid worker, to the witness, to that of the interned. Citing a passage in Monique Hervo's journal (2012, p. 121), I titled this series of images *mêmes leurs ombres (s'effacent),* or *even their shadows (are erased/erase themselves)*. Though these images do not reveal the individual men and boys who were detained at the CIV, they render sensible, give a ghostly glimpse, of the space produced by and instrumentalised as a tool of oppression through the State of Emergency Law (Figure 76).

Once I had stitched together evidence to make it possible to see the CIV, my questions returned to the means to reveal this forensic labour, making the making-visible manifest, materially, spatially, performatively. I sought to make present, in installation form, the absence, the imposing stillness and silence, the obfuscating enclosures and glaring lights, confinement and suffocating atmosphere, brutality through indexical marks, the repetition of flimsy, arbitrary "evidence" in the form of *notes blanches*. I attended to the medium that held these clues—the quadruplicate carbon-copies, the stamped and clamped together sheets of paper. In addition to the virtually choreographed journey through the CIV via projected images, I set out to make present indexical traces and perspectives of the various protagonists. Whilst I was concerned that I might be slipping into the trap of making solidified objects, and away from valuing performing labour, it became clear that I was in fact choreographing the visitors' spatial labour, their movement within a web of fragments, and (re)performance of the forensic labour to construct the spectre of the CIV, the invisible thing that had clearly been there.

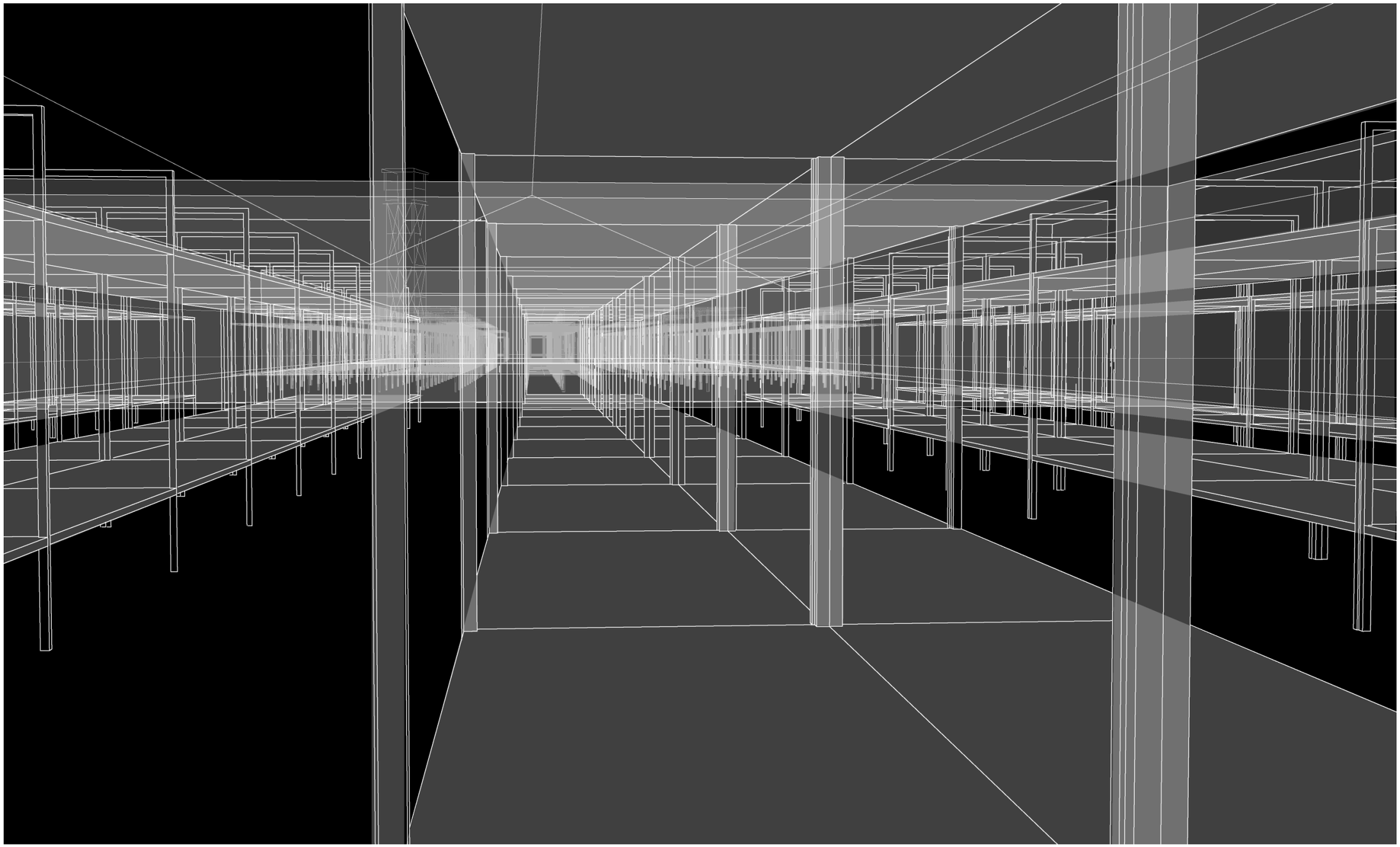


Figure 76. Beth Weinstein, *Unrender #15*, CIV internee's perspective: Building A, lower bunk, 2019.

I revisited the protagonists' traces and asked, what of the governmental utterances at the origin of this journey? The text that permitted the forming of the CIV and detention centres in use today must be understood as a single law, yet one amended several times prior to portions being folded into permanent law. The State of Emergency Law (SoEL) has undergone multiple edits—whiting out and revising. That being the case, it seemed unnecessary, even inappropriate, to invite further revisions as I had in *Intern[ed].* Furthermore, the SoEL that permitted and overlooked police aggression in the 1950s and 1960s now manifests as an innocuous and ubiquitous practice of condemnation and administrative internment via *notes blanches,* as unsigned and undated letters of accusation are called (Elshoud et al. 2016). These are the flimsy bits of evidence upon which today's "enemy alien" disappears either into the CRA or is put out of sight by confinement to the home. I asked what revisions had slipped through, perhaps unperceived. Building upon Mechaï's and Zine's research (2018), and my own comparative reading of the 2017 and 1955 SoEL, it appeared most important to highlight the shift in language, from suspicion of persons whose *"activité s'avère dangereuse"* [acts prove dangerous] (Coty 1955) for security and public order to those about whom *"il existe des raisons sérieuses de penser que leur comportement constitue une menace*" [there are reasons to think their behaviour constitutes a threat] (Philippe 2017) (FN180619). I zeroed in on this passage, the one that slips from acts and evidence, to behaviours or performances. I excerpted the utterance,

> *Il existe des raisons sérieuse de penser que son comportement constitue une menace* (Philippe 2017)

as an (in)visible building block from which to build a space of confinement, yet to be determined.

Point of view being critical to perception, my experiments examined how this text could hover at the "threshold of detectability" (Weizman 2017, p. 20). Documents in the APP had brought forward light and shadow as important (im)materialities to explore, thus contingency on light and viewing angle might be the strategy. My physical handling of the archival documents also strongly suggested material strategies. I viscerally responded to the onionskin and carbon paper

in the archives; I could not deny that the A4 format of the pages, as well, took on potency in relation to their use as *notes blanches*. The blankness, the translucency, plus the impact of the type-hammers, clasps and clips I had felt in the archives, enticed me to work with paper itself (FN181024, SN181226). It returned me to precedents, this time more attentive to delicacy. Salcedo's (2017) text-ile work seemed the most appropriate, sensitive, model to inform what would follow. I considered embossing and perforating. Based upon Monique Hervo's descriptions of the perforated enclosures of the hovels in which the Algerian workers lived, the Mandelkern Report's log of 17 October 1961 dead (1998), and my iterative testing in the studio, I trusted that I should explore the violence of the perforated pages (FN190327, SN181226) (Figures 77 to 80). With the bed as one of the few known spatial components of the CIV, and one corresponding to individual human beings, I explored making small chambers of space, 70 x 180 cm in footprint, defined by envelopes of perforated *notes blanches,* tenuously held together by thin, hand-fabricated wire clips.

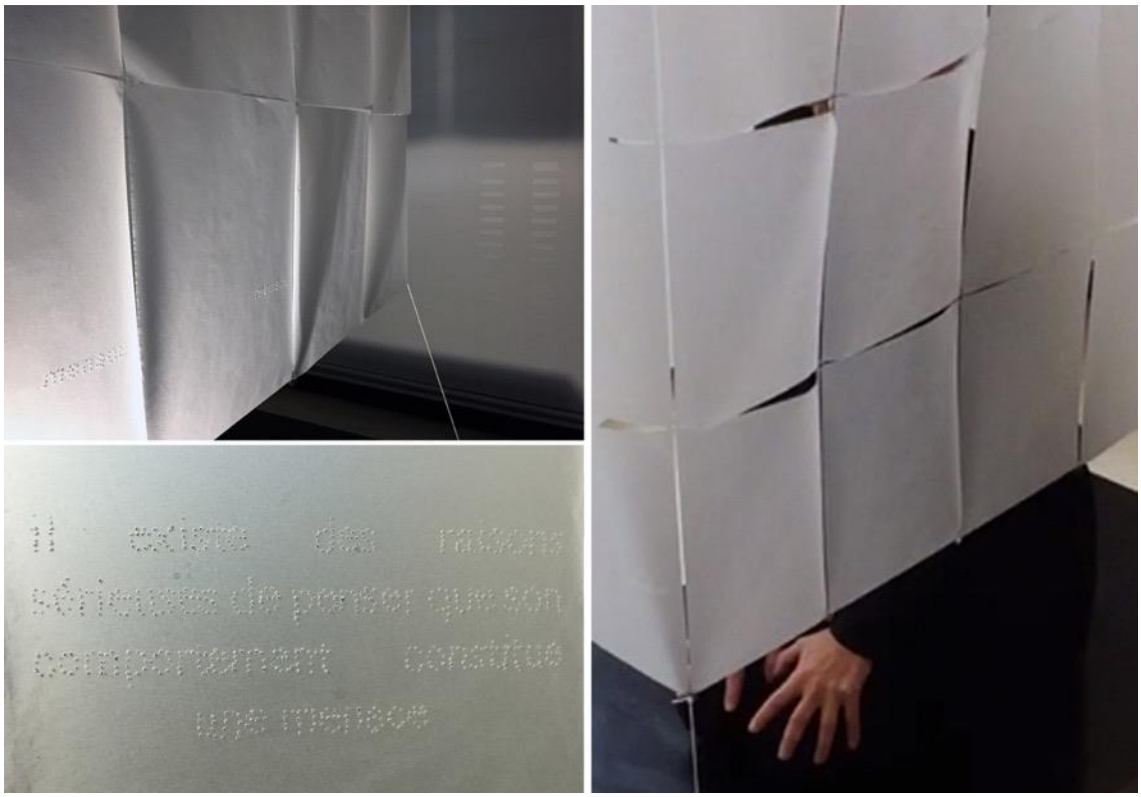


Figure 77. Beth Weinstein, *Notes Blanches*, first tests of text, legibility, transparency, joinery, enclosure, 2018-19.

Figure 78. Beth Weinstein, *Notes Blanches* development, translucency tests, 2019.

Figure 79. Beth Weinstein, *Notes Blanches* perforation process, 2018-19. Refining and failing, again and again.

Figure 80. Beth Weinstein, *Notes Blanches* production, 2019. Brutality and delicateness.

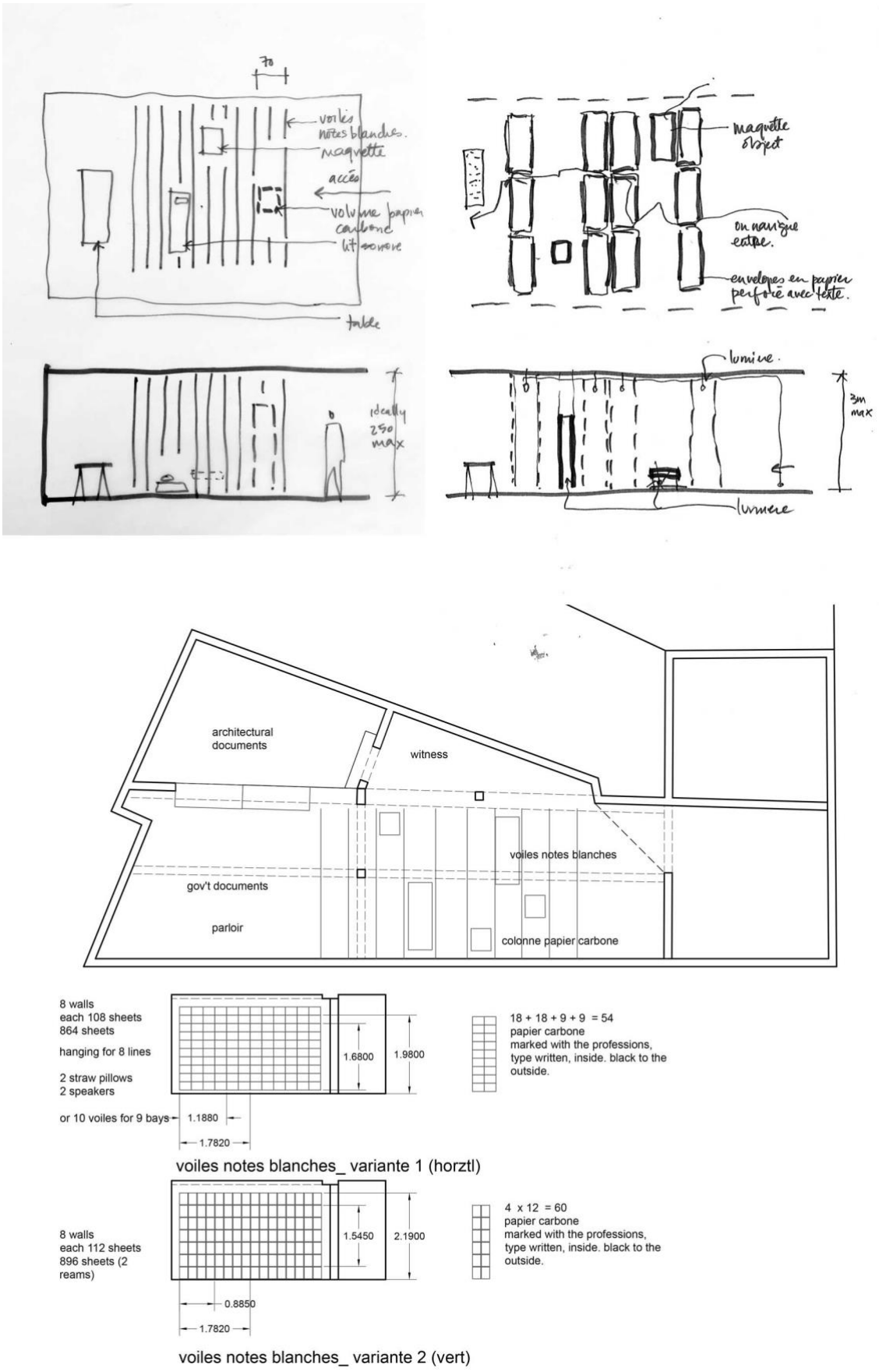
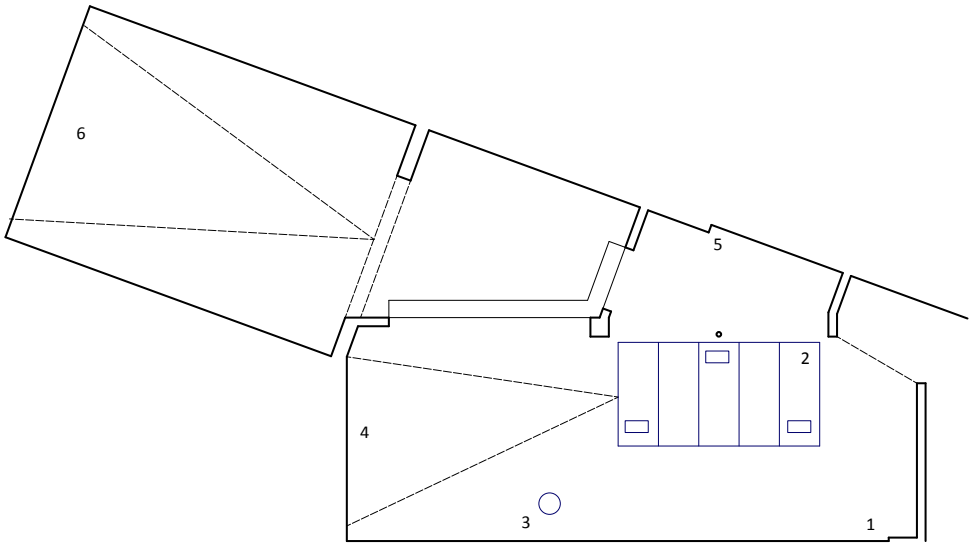


Figure 81. Beth Weinstein, *Palimpsest*, plan development, 2019. Drawing materiality, thinking choreographically.



Beth Weinstein
Palimpsest
2019, installation components:

1 ***Pin-point :*** digital prints on acetate (aerial photo source: IGN)
2 ***Chambrées*** *(chambers)* perforated vellum, stainless steel wire, wood, string, linen, straw, light, audio recordings
3 ***Corps ouvriers*** *(work corps/workers bodies):* carbon paper, stainless steel wire, wood, string, light (text source: la Cimade Archives)
4 ***Même leurs ombres (s'effacent)*** *Even their shadows (are erased)*: digital projection, computer model "unrenders"
5 ***Adresse|Indexe*** *Address|index:* carbon (text source: la Cimade Archives)

Estefanía Peñafiel Loaiza
6 ***et ils vont dans l'espace qu'embrasse ton regard ça nous regarde***
2016, looped video projection HD (38 min 57).

Figure 82. Beth Weinstein, *Palimpsest*, spatial distribution (gallery plan), 2019.

These chambers and the ghost images of the CIV comprise two of five components of the installation. Each literally had been drawn out of or constructed from archival sources. They each exploited ideas of the index as "sutured to its object by a physical cause" or past performance (Doane 2007, p. 4). They each were a form of haunting**.** The dramaturgical intent of *Palimpsest* was that their spatialisation invite visitors into a multisensory encounter with the difficulty to pin down and give presence to the space and those who inhabited it (Figure 81). These chambers occupied the primary gallery space at Un Lieu Pour Respirer, and, via the spatial hinge of the forum space, prepared the dialogue with artist Estefania Peñafiel-Loaiza and her videos[50] (SN190414, SN190501) (Figure 82). The context for making the installation *Palimpsest*

[50] Peñafiel-Loaiza's video, *et ils vont dans l'espace qu'embrasse ton regard*, *ça nous regarde* (2016), circumnavigated and confronted the invisibility of those detained in the CRA, enclosed within the Redoute de Gravelle fortress.

in this shared platform and event could not have been more fitting. Not only would our differing methods and media addressing (in)visible spaces and detained others enact a spatial dialogue; the evening was constructed as a forum for making claims, as the word *forensic* demands.

Upon entering the primary gallery, visitors to the installation were confronted by a series of small chambers occupying the centre of the space (Figure 83). These suspended volumes were created from delicately clipped together sheets of highly translucent paper, each pierced hundreds of times (SN181228, SN190509). The holes form letters, spelling out the critical excerpted phrase found in the latest domestic security and anti-terrorist law—one that integrates aspects of the SoEL into permanent practice.

> *Il existe des raisons sérieuse de penser que son comportement constitue une menace* (Philippe 2017).

Barely visible, the text appears by light catching the three-dimensionality of the paper's punctured surface, or in close proximity with the index of this injury.

Circumnavigating these volumes, along the outer wall, visitors encounter a series of reworked negatives—the IGN aerial photographs that had helped me *pin-point* the formation of buildings matching the contractor's drawing (SN190521). I separately mounted fifteen of these negatives, spanning from the early 1950s until recently, low on the wall. The height of their installation and space between silently solicited visitors to lean over in order to get a closer look. Time-lapse "surveillance" documentation of the event shows visitors moving back and forth along the series of negatives to re-construct history (Figures 84 and 85). They would observe a cluster of buildings as garage, then CIV, its abandonment and demolition, and later, further down the road, the increasing density of structures within the confines of the Redoute de Gravelle where the CRA is located.

Figure 83. Beth Weinstein, *Palimpsest*, installation view, *Chambrées*, 2019.

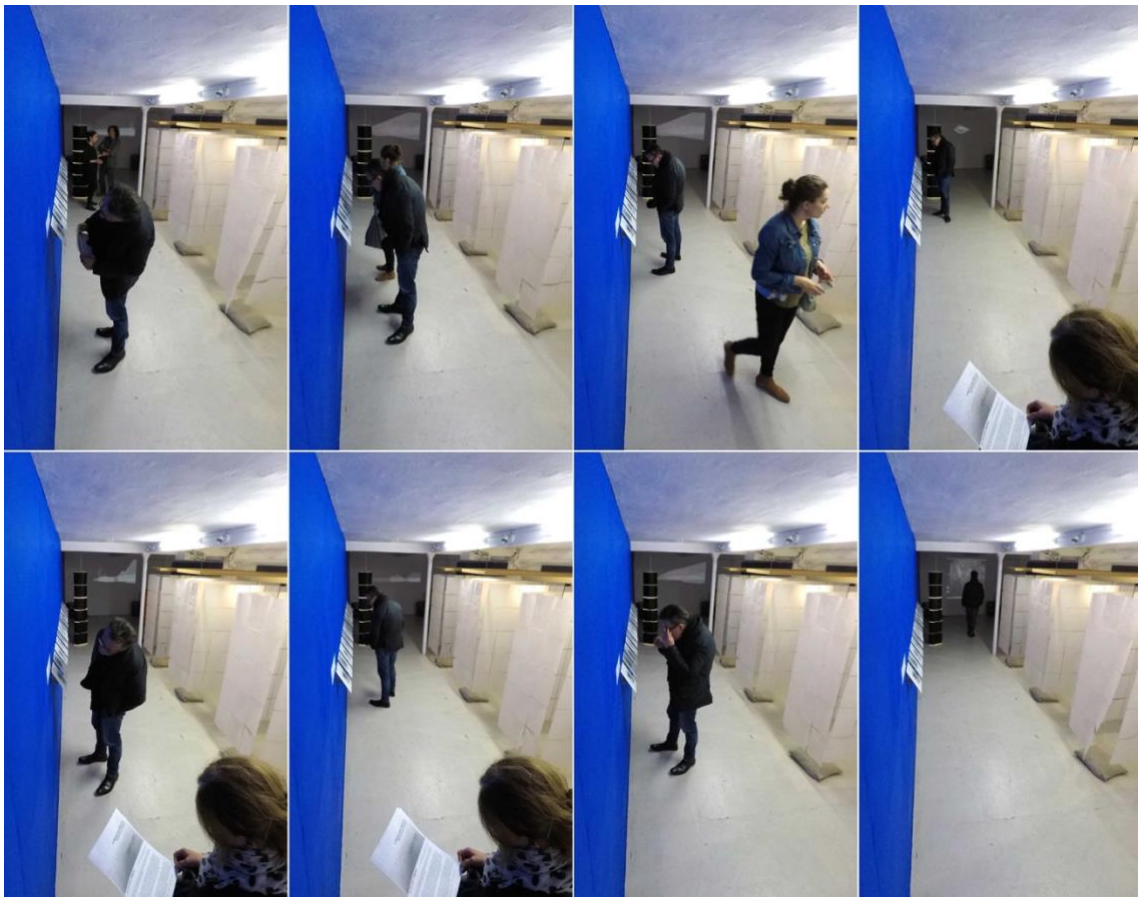


Figure 84. Beth Weinstein, *Palimpsest*, installation view, pin-pointing the CIV, 2019.

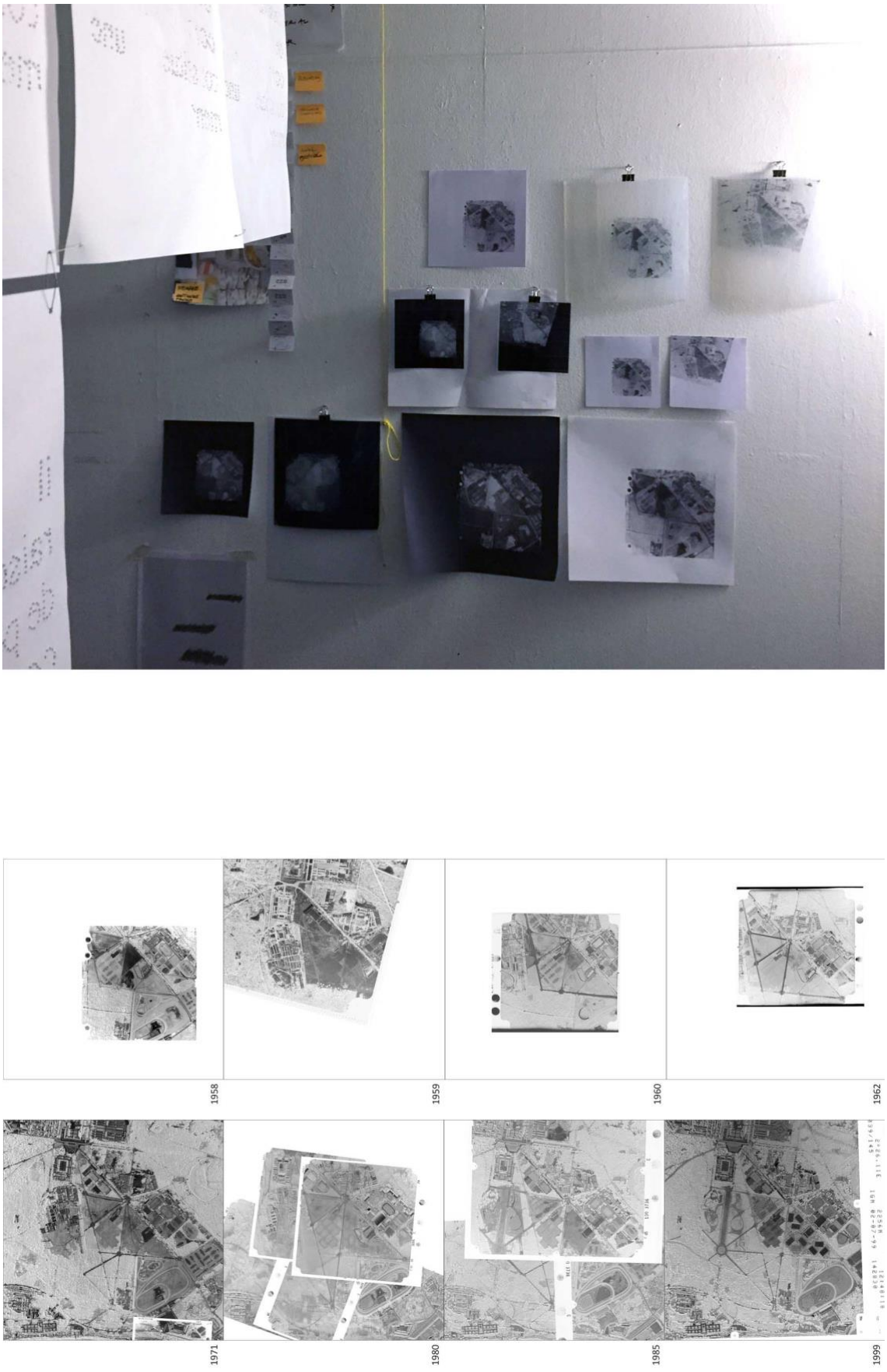


Figure 85. Beth Weinstein, *Palimpsest, Pin-Point*, aerial photographs, negative evidence a) testing; b) series excerpt, 2019.

Moving along the gallery perimeter, visitors next encountered a velvety black cylinder, human in height and girth (Figures 86 and 87). Where type-hammers struck at an absent sheet of paper, the carbon from these pages was dislodged. Light shone through these interruptions, and, when approached, the bright abstract pattern began to communicate the conditions and concerns of the CIV's interned—the workplace injuries they incurred, their need for medical attention, their desire to return to work, their plea to be freed. These bits of texts, and their formatting on the clipped-together sheets of carbon paper were indexical traces of the correspondence letters from the CIMADE team to doctors, social security, and to the internees' employers. In a few steps the visitor moved from embodying the government's perspective looking down upon land use, to that of a more intimate examiner, inspecting an upright body about bodies—*Corp(s) Ouvriers* (workers' bodies/work-corps) (SN190519).

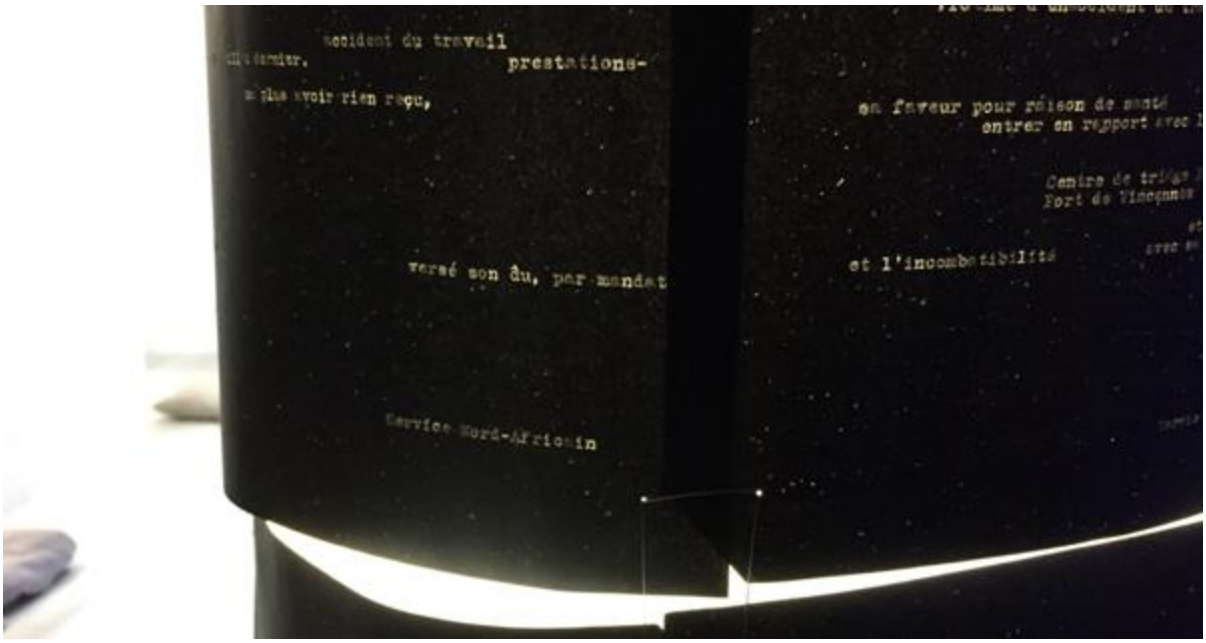


Figure 86. Beth Weinstein, *Palimpsest*, installation view, *Corp(s) Ouvriers*, detail, 2019.

Figure 87. Beth Weinstein, *Palimpsest*, installation view, *Corp(s) Ouvriers*, 2019.

Figure 88. Beth Weinstein, *Palimpsest*, indexical work in development, 2019.

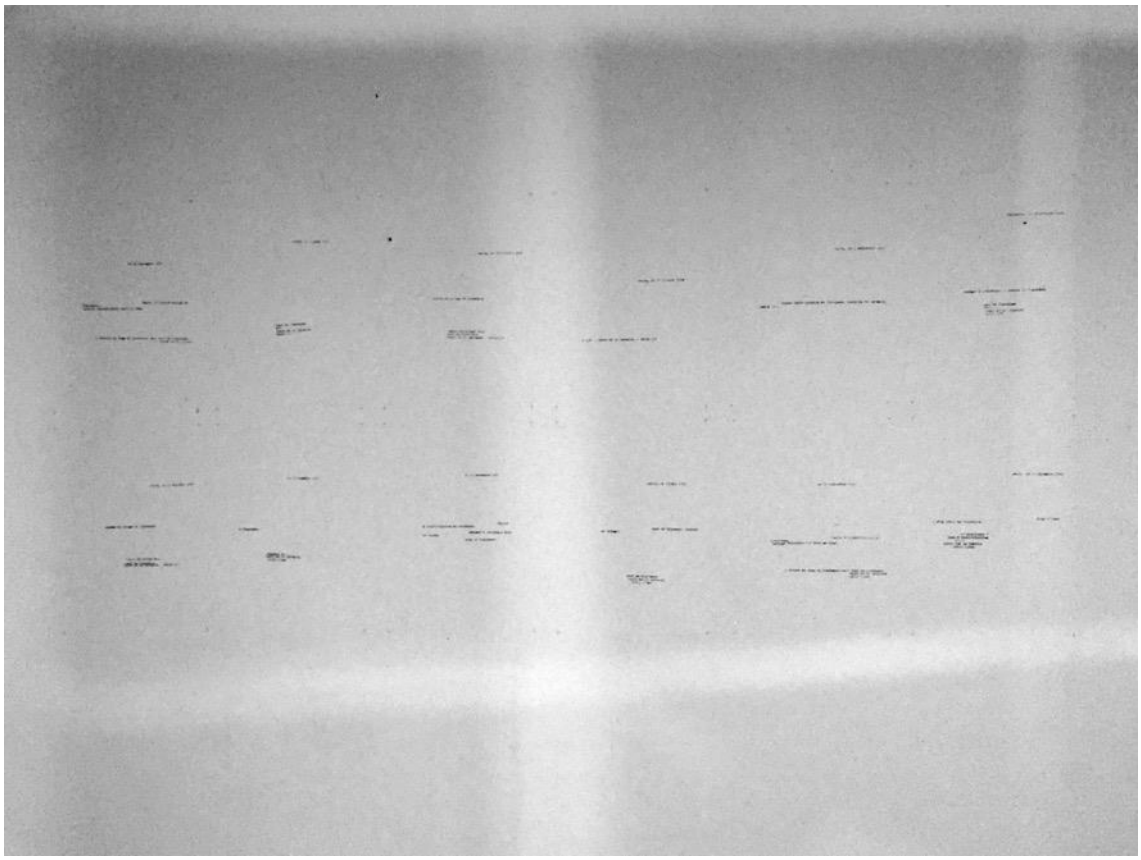


Figure 89. Beth Weinstein, *Palimpsest*, installation view, *Indexe/Adresse*, 2019.

Circling clockwise around to another wall, visitors were again invited to closely approach to decipher a puzzle of inverse indexical carbon traces (Figures 88 and 89). These floating fragments of text track the CIMADE's changing nomenclature and mailing addresses found in the same binder of correspondences. The *Centre / Camp de Triage / Nord-Africain / Hébergement / Identification de Vincennes* all reference the same CIV, yet in constantly changing guises (SN190326, SN190519).

In the bed-sized chambers, enclosed by the perforated *notes blanches*, a murmuring pillow on the ground whispered its invitation to rest one's head upon it. Lying on the concrete floor, visitors sensed the smell of straw rising from the pillow and turned their attention to the layered voices emitted through the pillow's rough linen fabric. Straw had been scattered on the floor and filled the mattresses of the CIV, similar to the camouflage-camps. Here, on the ground, visitors occupied the bodily position of those who counted amongst the CIV's overflow population, under house arrest (Figure 90).

Throughout this installation (and prior performances as well), there is a matter of counting—numbers of blocks, barracks, beds, bodies—and, as Judith Butler (2017) has evoked in regard to Salcedo's work, it is not simply a matter of *contando muertos* [counting the dead], but of making the dead count. Each artefact fabricated, each gesture recurrently enacted is a ritual of making the interned and the dead count. Each movement, each materiality, each position into which the visitor's body is invited, and each indexical trace of an act—of striking, pressing, puncturing—counts the countless, unaccounted for, acts of invisible violence surrounding the CIV.

But while one rested for just a moment on one of the pillows, one heard voices speak—different protagonists' voices pulled out from the archives (SN190513). In one, a bureaucratic language quantified beds and requested the installation of search lights or the clearing away of brush, or reported that the watch towers had been dismantled (Police 1960b; Pourailly 1960). In another pillow, visitors heard tell of the condition of the bruised and broken bodies returning from the CIV after having disappeared for three days (Hervo 2012). Sitting up, visitors are confronted by the pricked paper enclosure—this tenuously assembled space of administrative making. Though neither the performances of police attacks nor the laborious poking of holes was represented, the indexical traces, of hammer and nails and of type-hammer, stood in for the absent violence.

Figure 90. Beth Weinstein, *Palimpsest*, installation view, *Chambrées*, 2019.

We, the visitors, enact the forensic labour of stitching together the fragments—atmospheres and materialities as well as chronologies, spatial descriptions and bodily states—to make visible in the mind an invisible place and make sensible in the body a relation to the suffering of others.

The journey of making invisible sites, structures, and stories visible could have taken the form employed by historians and journalists before me, recounting facts and reproducing images. Yet, images of razed sites today or as they once were fail to make fully *sensible*—implying available to the senses—the cyclic production and erasure of the camp (Rancière 2004, p. 13). Their invisibility is not an omission, a neutral absence, erasure, removal, displacement, masking, burying or hole. These eradications and obfuscations were/are wilful, and the (in)visible must be coaxed, drawn out into space and time, to make sense. To render this sensible, perceptible, architecture's purpose has had to change course and take a critical, forensic perspective, and foreground the performed spatial acts through labour in lieu of masking these within so-called works.

Coda

At the eleventh hour, I returned to the database of IGN photographs. None of the CIV structures appeared in their aerial photographs predating 1936. A gap occurs in their records between 1936 and 1944, due to the German Occupation. Negative evidence, if you will. The next IGN aerial photographs of the CIV site, dated 11 August 1944, show what correspond to Buildings A, B and D, as drawn on Bouyer's plan (Figure 91). On close examination, one can make out camouflage stripes painted on the roofs of Buildings A and B and a courtyard covered with camouflage netting to obfuscate what seems to be a parking lot filled with vehicles. These presumably are the property of the German occupying forces.

Whilst the threads of camouflage appeared to have been dropped in crossing from the North American to the European site, they reappeared, in the middle of the space presently whited out by sand. The threads looped back onto themselves and tied a new knot.

Figure 91. Aerial photo 1944.08.11, trace: Beth Weinstein, (IGN 1944). The Civ, Before it was the Civ.

IV. Conclusions

This research set out to render *sensible* (in)visibilities around architectures of internment, particularly the recurrent nature of the camp, and to reveal (in)visible labour within architecture through a critical praxis I call spatial labour. The praxis yielded three publicly presented performance-installations—*Intern[ed], States of Exception*, and *Palimpsest*—plus *Razing Manzanar II*. A culminating exhibition, documented at Appendix VII, distilled and synthesised these performances of spatial labour. The contributions of this research endeavour can be found not only in these performance-installations as things done, but also in the doing. First, performing spatial labour makes evident the centrality of embodied situated and archival practices to the development of conceptual and spatial *dispositifs* in which to make present in Non-Sites (Smithson 1996) remote and invisible sites of internment. Second, the performance-installations contribute ways of making sense of, coming to know through the senses, the recurrence of spaces of interment through immersive atmospheres. These are (un)made through live and/or integrate traces of past performances of labour. They choreograph visitors' embodied forensic labour, making sites and architectures of Japanese American and Algerian internment called forth through governmental utterances not merely facts known but matters felt through sensing bodies. Third, they reveal normally hidden architectural labour in action, traces of labours past, and the Sisyphean challenge to not invisible-ise labour. They rehearse and perform critical praxis. Finally, through forensic architectural methods, the research contributes to the historical and political record of the Algerian War by reconstructing, virtually, the Centre d'Identification de Vincennes (CIV). I discuss these outcomes, weaving in the threads discussed in Part II and the practice-based research detailed in Part III, and end by articulating future trajectories that emerge from this research.

Situated and embodied | site and archive

Performing spatial labour contributes to architectural, spatial and performance research practices through methods that give value to embodied situated and archival knowledge-making. Spatial and performative doing infuses what is generally an invisible and immaterial phase of architectural labour—site analysis. Sites and architectures of internment, as spatial manifestations of declared states of exception, evade perception by design of their authors (Chapters 2-3). My research about and situated in them has rehearsed and tested making the incomprehensible and invisible sensible.

As discussed in Chapters 7 and 8 and as documented in my Field Notes (Appendix V), the journeys to and being with and in sites as a body has generated knowledge that is temporal and durational; sonic and atmospheric; tactile and material, spatial and relational, immersed in situ. Such experiential research formed initial conceptual lenses for relating and differentiating sites as redacted (Santa Anita), erased (Manzanar), palimpsestic (Poston) or scarred (Gila) (Figures 24-32), and obfuscated, hidden in plain sight and teased out of the shadows (CIV) (Figures 69-72). Encounters with physical and digital archives, and the plethora or absence of information about the camps in question formed sharp distinctions between case studies—one with clear, available evidence, the other full of obstacles and endless circumnavigation of inaccessible sources.

Tempered by analysis of exemplary artists', architects' and activists' renderings (Chapter 4), archival images and texts revealed four human protagonist-types—governments, building professionals, witnesses, and the interned (Figures 15-22, 65-71). Drawing relations between these protagonists, their rendered view-points, modes of architectural representation, and documentation (Figures 46, 60-63) informed drawing and erasing (Figures 34-35), model (un)making (Figure 38-42) and text-ile (un)writing (Figures 33, 36), and their scaling, spacing, and choreographing labour in the performance-installations and culminating exhibition (Figures

94-102). Aesthetic qualities of archival content, such as materiality, media, and resolution, can and did impact material and performative practices (Figures 65-68, 70-80). Just as the myriad ways architectures of internment have been made to disappear and evade perception are complex, the site-events resist reduction to singular qualities expressed by terms such as erased or obfuscated. Rather, their complexity has demanded layered interpretations and exploration through equally embodied and spatialised sensible experience. *Intern[ed]*'s nested text-ile enclosure echoes the porous perceptual boundary between camouflage-camp and surrounding landscape (Figure 37); *States of Exception* focuses on the text-ile as enclosure, linking and dividing (Figure 61); *Palimpsest* sets the visitor in search of the CIV around *notes-blanches* chambers (Figure 83). Expanding on critical spatial practices (Rendell 2006, 2010, 2011) and bodily-kinetic, spatial, and atmospheric intelligences (Gardner 1999; Pallasmaa 2018), embodied situated and archival modes of research can and did shape conceptual and spatial *dispositifs* of performance-installations.

Rendering sensible

Each of these performance-installation was infused with information about camouflage-camps or the CIV and labour (in)activity occurring there. Drawing, model and text-ile elements present in the installations represented the camps at reduced scales—(un)built brick-barrack models (Figures 39-41) and razed, erased and whited out drawings (Figures 50-52)—or at 1:1—*Chambrées* and *Corp(s) Ouvriers* (Figure 87). These elements also prompted labours. Whilst these elements account for countless barracks, beds and bodies—content essential to making facts visible and knowable—contributions made by this praxis lie in how the other-than-visible is made sensible (Chapter 6). Experienced conditions of sites and actions performed in and with them shaped the spare, immaterial cargo I virtually or performatively transported (Figures 27-28) and which I installed as labours and laboured to install (Figures 42, 61). As discussed in Chapter 2, seminal performances of unmaking (Matta-Clark 1974a), maintaining (Ukeles 1973) and inconclusive making of space (Rainer 1965a, 1966a) offered concrete examples that put in

tension the invisibility (Arendt 1998; Rancière 2004) and hyper-visibility (Kunst 2015) of creative labour.

Over the course of the research, the arc of making up and making real (Scarry 1985) shifted incrementally from an investigation of the oscillation between in- and -visible nature of the camouflage-camps, to an exploration of the barely detectable CIV. Visual and performance art precedents grappling with the politics of erasure and (in)visibility (Chapter 5) informed strategies for materialising, spatialising and enacting the (in)visibilities of the sites of inquiry. Most pertinent were the oscillating (dis)-appearances of liquid names in Salcedo's *Palimpsesto* (2017) that make the conceptual intent—making the dead count—felt in time. Fleeting gestures that leave no trace, in several of Alÿs' performances (1997, 2002b), modelled additional means to call attention to Sisyphean labours. Gestures are fleeting by nature, invisible once enacted, unless leveraged as artefact-producing *work*. As ongoing *labours*, their repetitions, variations, mis-performances, and irruptions produce other effects. Rhythmic repetitions and rumbling sounds, scraping and whispering impressed the monotony of the camp upon senses other than the eyes, upon media other than text or image. An array of smells—straw in pillows, ink in the bricks, and *blanc de Meudon*—transports the viewer between times and places. Spatialising sound-textures, tuning luminous atmospheres, spacing and placing diversely scaled elements solicited audience members' shifts in focus, speed, movement through space and embodied adjustment to different protagonists' positions and relations as means to make sense (Figures 94-102).

In parallel to exploring the labours performed with architectural instruments, feedback from iterative testing made clear that the audience also must perform.[51] The series of explorations

[51] The public performed in both scripted and unscripted ways, erasing drawings they had selected to erase, assembling camp block models and building improvised structures. They also intervened unexpectedly. One individual took up the pen installed adjacent to a text-ile work-in-progress and selected dispersed letters to draw. These spelled out the name of the current author of US Executive Orders: Donald J. Trump. To restore the intent of this installation

slowly unsettled them, from being static viewers (*Razing Manzanar II*) to optional participants (*Intern[ed]*) (Figure 46), to witnesses of two conditions (*States of Exception*) (Figure 53), to implicated and obligated movers, to come to know through moving around and into multiple ways of being a perceiving body (*Palimpsest*) (Figures 84, 90). The practice revealed that the public's forensic labour was as important as my own material, spatial and performative labour at making the (in)visible sensible.

Invisible labour

The praxis of spatial labour made visible typically unseen, mundane acts and phases of architectural (intern and building site) labour (Chapter 2). It also revealed architecture's instruments, re-interpreted performatively. These include the erasing that is integral to drawing, the setting up and cleaning up that bracket making arte-facts, the unbuilding of the building, the whiting out of the scribed text. These are the actions I refer to as ~~im~~material labours, ones that oscillate between un- and -becoming. From the sixth protagonist's perspective—that of the spatial-labourer research-practitioner—the performative challenge to bring attention to the action of (un)becoming in lieu of the object contributes critically to practice by destabilising it. It obligates constant movement, criss-crossing between the spatial and performative, using the perspective of one to challenge the other. Thinking performatively, architectural drawings become erasures, shifting scales, sites and materials. Model-making becomes unmaking. Studio practices become building maintenance labour. Labour produces space and space instigates choreographies to be performed.

Over the arc of the first case study, an increasing proportion of the labour dedicated to making the performance-installations themselves was revealed. In *Razing Manzanar II* and *Intern[ed]* labour is performed within a pre-existing set up (Figure 41); *States of Exception* performs the

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component, I continued scribing the emerging text around and beyond the last letter, "p", drawing attention away from this author(ity) to the incomplete and thereby open nature of the text.

setting up and cleaning up (Figure 59). My labour shifted from the design of spaces, objects and tools, to actions to be performed. At the juncture between case studies, I struggled to coax the CIV into view. With so little tangible evidence of the camp's architecture, I could only reveal indexical traces of my search, to prompt and choreograph labour to be enacted by a forensic audience—the performativity displaced entirely into the public's hands and bodies.

Inevitably, at each step along the way, some aspect of the labour was hidden, whether that was constructing drawings of the camps that preceded the erasure in *Razing Manzanar II* (Figure 23), producing nearly 600 paper bricks in my kitchen (*Intern[ed]*) (Figure 44), testing materials and fabricating custom erasing shields (*States of Exception*) (Figures 48, 50), cutting and crimping a thousand wire clips,[52] or devising machines to make perforating hundreds of holes in hundreds of sheets of paper easier (Figures 79-80). Whilst the performance-installations foregrounded performed labours, the reality was that a greater portion of our labour's time and space partitioned our sensible realm. This labour was invisible and rendered my collaborators and me invisible.

The challenge that I presented to myself—to render invisible labour visible—prompted acute awareness of each action and artefact, of who acts, how, and how long, with what re-percussions, particularly when the labours are durational. Body cameras captured mistakes, failures, and fatigue inherent to repetitive gestures. The praxis demanded critical rethinking the ethics of interactions with collaborators and communities, as well as economic and ecological loops linking provenance and post-performance fate of materials (Figures 63-64). With the action in the limelight, every facet of the labour conceivably contributes positively to the critical potency of the praxis, or undermines it. Being attentive produces more labour; more mind-time attending to the phases of labour that are usually dis-counted as externalities.

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[52] I acknowledge and am grateful for Rana Taha's labour at this task during her *nuits prolétaires*. Thank you!

The praxis of spatial labour contributes to practice-based research by scaffolding modes of practice that raise awareness of what and who is typically invisible-ised, thereby fostering greater equity. Yet, the praxis also presents an unattainable goal, a Sisyphean task to always reveal the entire surface of the boulder that must, by nature, have at least one (invisible) point in contact with the hill. As such, spatial labour points out a path to follow, one that reveals and dignifies labour, celebrates process over product, and, in doing so, models alternative modes of spatial practice in a time when human and environmental conditions beg for more equitable ways of thinking and doing.

Last, every protagonist and point of view has blind-spots. Examining the camps by moving between spatial and performative perspectives enabled me to link and elucidate facts hidden in a spot blind of strictly textual, historical methods. Building upon the works of artists, activists, and particularly architect Eyal Weizman discussed under rendering, forensic architectural practices supplemented my repertoire with conceptual and technical means to interrogate media and points of view rendered. I pulled apart and wove back together aerial images, geometric and textual traces with attention to narrated choreographies, negative evidence and the index of things in the absence of things themselves. By linking these distinct forms of evidence, I pinpointed the site of the former CIV in today's *carrière équestre* and virtually reconstructed the garage compound that had once been repurposed as the Centre d'Identification de Vincennes (Figures 74-76). The unrenders make knowable, visible and sensible the site, the skeletal architectures and interiors of the CIV in which thousands of Algerians were interned between 1959 and 1962, contributing to the historical and political record of Algerian War sites and architectures of internment.

Future Trajectories

This practice-based research has modelled how to use spatial skills forensically, and how to attune the senses to the invisible. As an architecture educator in the US-Mexico borderlands, I encounter mounting urgency to practise critically, to render sensible the nonsensical repetitions that are propagating spaces of internment and detention and augmenting the numbers deemed as undesirable, ungrievable. These combined call for more activist engagement in the profession and community about ethics of practice, commissions to resist, building types and sites to critically and forensically analyse, and invisible labours on job sites, in offices, and universities to more closely scrutinise. These sensibilities to invisible labour and invisible-ising spaces can reshape ethics and practice education as well in the day-to-day practice of teaching.

This body of research invites further exploration of the Poston and Gila camps' (in)visibilities through performance-installations, new collaborations with colleagues in social justice, and deepened dialogues with the impacted communities. Given the conditions of the Gila site, I am most motivated to build upon our nascent conversations.

Where the CIV is concerned, clear and significant work remains. Beyond continuing to develop ways to render the CIV sensible through performance-installation, the circumstances demand more activist methods that will lead towards official recognition of the site and its historic significance. Performative acts of commemoration can instigate more enduring interventions on site. Future research can remedy the absence of internee testimonies by gathering their oral histories. The skeletal model I have constructed can assist as a memory prompt, following Forensic Architecture's lead, admittedly in collaboration with experts dealing with trauma victims.

The methods developed for examining and rendering historic sites sensible could also be applied to other historic sites of internment or erased spaces, or other spaces called forth through mandate. Alternatively, the questions could be reframed in terms of the spaces called forth

through contemporary edicts and executive orders. Such a shift may reveal other types of spaces and forms of invisibility, captured through distinct media and kinds of protagonists, including architectures and architects entangled in their (un)making. Refocusing from historic sites to current events will impact the methods used, moving into activism and engagement. This does not preclude spatial labour as a praxis or performance-installation as a medium. Again, the research process and creative outcomes will be enriched by collaborating with activists, researchers and practitioners in human rights, social justice and law.

~~(In)~~Visibilities Instead

During this project, several paths were not pursued. One of these examined connections between France's SoEL and (the repression of) rights of assembly in public space, today and historically. This redirected the focus from governmental utterances producing *in*visibility towards those instigating appearance and participation in the forum. Several subsequent questions arose. How were public spaces transformed through past occupations, such as May 1968, *Nuit Debout*, the Occupy movement, and so-called roundabout revolutions? What structures were (un)built as a result of occupations challenging or defying SoELs? How are public spaces being designed today to support or to repress scored or impromptu events? How are these spaces (mis-)performed by the occupiers? Furthermore, how do the uses of media to depict or render the situation enact critique? These questions are only increasing in pertinence.

Other Utterances / Other (In)Visibilities

Whilst asking what spaces the SoEL produced, and speculating on a relation to 1968, the research revealed a group of universities mandated by the French Government in response to student demands. Amongst these was the *Centre Universitaire Experimental de Vincennes* (CUEV, 1969-1980), one of the (in)visibilities in the Bois de Vincennes. This utopian campus was demolished after only eleven years, and its radical left faculty members and student body were further banished from the forest to the *banlieue* of Saint Denis, outside Paris altogether. The

CUEV is another case of a displaced and concentrated population under close police watch, and an erased site. Archival research on the campus' architecture, pedagogy and culture, and the digital model of the campus I began in 2018 are the ground for a project I intend to relaunch.

Off the (Architectural) Radar Screen

Certain building types or built conditions, such as internment camps, rarely appear amidst architects' concerns. One reason may be that they are neither sought commissions nor regular topics of study as they are deemed “not architecture”. This begs the question, what other constructed complexes have been marginalised to the point of not appearing on the discipline's radar screen? Are these, in fact, spaces issued forth from governing powers and authorities, side-stepping design industry procedures and scrutiny? Thus, the knot of governmental utterance + built form + invisibility could be examined from the perspective of the architectural discipline's blind-spot.

Performing Spatial Labour

Equally, the research has sought to call attention to the *doing* with the thing *done*, to the often-neglected phases of unmaking and remaking, to other (potentially forensic) uses of the discipline's instruments, to situating the labouring body at the centre of concern. Over many years, I have gathered research on collaborations between architects and choreographers. Building on insights about labour and embodiment emerging through this praxis, I return to this investigation to question how critical practitioners working with bodies, space, and time render matters that matter sensible in their endeavours, not only through the eyes but also as embodied and agentic witnesses. Performing spatial labour raises questions about how what I call *archi-choreographic* collaborators move audiences, engage them in the labour of making sense, and what labours have been rendered invisible in the making of their works.

I close by arguing that the praxis of spatial labour through this research has revealed and made the camps known through means above and beyond the visual. The creative works have

prompted audiences to develop embodied experiences, to make sense of the camps' traces and reiterations. The praxis has critically reimagined the purpose of its labour, redirecting it away from producing objects towards making claims, and rendered that labour visible, sensible, embodied. The situated and archival research as well as creative outcomes have made evident spaces implicated in hidden, dark histories, and have created necessary fora for dialogue and debate. Performing spatial labour is a means to remember, through bodies, what forms of space to resist.

Performance-Installation Credits

Labour is entangled with people, places and institutions, with media, materials and instruments. The so-called work would not have come about without generous opportunities from others to test and present it in myriad formats; to brainstorm and exchange ideas; to invite students, colleagues and neighbours to participate in one form or another, and in exchange to contribute to their endeavours as a means of expanding ways of knowing or keeping the scales balanced.

Razing Manzanar II, The Window, Paris, France, 2017. At the invitation of Catherine Baÿ. Videorecording facilitated by Yohann de Saint-Pern.

Erased Space | Material Trace, The Window, Paris, France, 7 July 2017. Performed drawing and exhibition. At the invitation of Catherine Baÿ.

Spatial Labor: Manifesting the Hidden in Architectural Making, Exploded View Micro-cinema and Gallery, Tucson, Arizona, 30 September 2017. Exhibition, performance-installation and performance elements of *Intern[ed]* authored by Beth Weinstein (100%) as well as engagement components of *Othering Collected,* co-authored with Ana Martínez (50%).

Intern[ed] (performance-installation)***,*** Sundt Gallery, CAPLA, University of Arizona, Tucson, Arizona, 17-19 November 2017.

Project team: Beth Weinstein (project direction, design, production, performer); Ana Martínez (dramaturgy); performed model (de)installation: Andrea Bertassi, Geneva Foster Gluck, Lizzy Guevera, Dorsey Kaufmann, Di Le, Ana Martínez, Amanda Ochs. Performed erasure: Bob Vint, Bill Mackey, Robin Shambach, Robert Miller.

Performance documentation: Eduardo Guerrero, with Dorsey Kaufmann (videographer-performer).

Additional workshop participants: Hani Alhamed, Afshan Behnamghader, Jennifer Braun, Scott Hunter, Anna Koosman, Mikayla Krager, Patricia Liu, George McConnell, Barrett Miesfeld, Samira Mivehchian, Truc Nguyen, Derek Roadcap, Kurt Vlahos, Saltanat Zhumagulova.

With the support of the School of Architecture, CAPLA, University of Arizona. Special thanks to the Natural Resources Standing Committee on behalf of the Gila River Indian Community for permission to conduct research in the former Canal and Butte Camps, and to the GRIC LUPZ staff. Additional thanks to the Gloo Factory and many colleagues who offered materials repurposed in the installation.

Work-in-Progress (installation), Cité Visual Arts Laureates Invitational Open Studio, Cité Internationale des Arts, Paris, 22 March 2018.

States of Exception (performance-installation), Jeu de Paume satellite event in partnership with the Cité Internationale des Arts, Paris, France, 10 December 2018.

Project team: Beth Weinstein (project direction, design, production, performer); Rana Taha (production assistance), Blaise Vasquez Sardin (audio-visual assistance), performer-labourers (in order of appearance): Beth Weinstein, Anna McGrath, Rana Taha, Helin Kahraman, Kai Stoeger, Lola Daëls, Luis Carlos Tovar.

Palimpsest (performative installation), Lundi Phantom #36 curated by Olivier Marboeuf, Un Lieu Pour Respirer, Les Lilas, France. 27-29 May 2019.

Project team: Beth Weinstein (project direction, design, production), Aude Azzi (digital model assistance), Rana Taha (production assistance); installation: Yi-Fan Chen, Frédérique Naucyzciel, and Kai Stoeger; readers: Rita Alaoui, Pamela Ghislain, Maud Martin.

Performing Spatial Labour (performative installation), Plimsoll Gallery, Hobart, Tasmania. 30 November – 8 December 2019.

Installation assistance: Emma Bingham, Isabella Foster, Joshua Reilly, Hannah Bowden, Tania Price, Ana Serrano Mazo, Laura Purcell, José Garcia Cesar, Aneita Erskine-Wise.

UTAS Staff assistance: Aaron Horsley, Gerrard Dixon, Murray Antill, Peter Stannard, Phillip Blacklow, and Plimsoll Gallery Exhibitions Manager, Jane Barlow.

Contributed/lent materials: Emma Bingham, James Boyce, Tania Price, Neil Haddon, José Garcia Cesar, Toby Juliff, Meg Keating, Don Bate and the UTAS Conservatorium of Music, State Library of Tasmania, McBain Cycles, Roll Cycles.

Photographic documentation: Rémi Chauvin, Peter Angus Robinson, and Gerrard Dixon.

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Abbreviations and foreign terms

APP	*Archives of the Préfecture de Police* (Paris - Seine)
AN	*Archives Nationales*
AP	*Archives de Paris*
BHdV	*Bibliothèque de l'Hôtel de Ville*
bidonville	shantytown
blanc de Meudon	naturally occurring calcium powder, used for cleaning and polishing glass as well as for whiting out windows during construction.
CIMADE	*Comité Inter-Mouvements Auprès Des Évacués,* humanitarian aide group
CIV	*Centre d'Identification de Vincennes*
CRA	*Centre de Rétention Administrative*, contemporary immigrant retention or detention centre, one of which is located in the Redoute de Gravelle in the SE corner of the Bois de Vincennes
CRIC	Colorado River Indian Community, site of Poston I, II, and III
CRS	*Compagnies républicaines de sécurité,* a special unit of the police created in 1944 concerned with maintaining public order
CUEV	*Centre Universitaire Experimental de Vincennes* (or Paris-8)
dispositif	apparatus or set-up
EO	Executive Order
FFFLN	*Fédération Français du Front de Libération Nationale*
FLN	*Front de Libération Nationale*

FMA	*Français Musulman d'Algérie*; Muslim French from Algeria or Algerian French, as distinct from non-Muslim or "white" French living in Algeria
FSA	Farm Security Administration
GRIC	Gila River Indian Community, in which the Canal and Butte camps, within the Rivers or Gila Camp was located
harkis	Person of Muslim Algerian descent working on behalf of the French police, military, or government, and inevitably against a sovereign Algeria
hexagon	Colloquial expression for Metropolitan France, due to its shape
IGN	*Institut National de l'Information Géographique et Forestière*
issei	First-generation Japanese Americans, legal resident non-citizens
NA	*Nord Africain*, North Africans, including Algerians
nisei	Second-generation Japanese Americans, and US citizens
note blanche	unsigned and undated letters without letterhead accepted by administrative judges as evidence to define an individual as a suspect subject to SoEL practices
Pied Noire	literally "black foot ", or "white" French living in Algeria
PP	*Préfecture de Police*
rafle	police raid or round up
RATP	*Régie Autonome des Transports Parisiens*, or the Paris and Île de France public transportation system

reconcentración	First term used to describe a government act displacing and concentrating a population, originating during the Spanish-Cuban conflict in second half of the 1890s
SoEL	France's State of Emergency Law, invoked in 1955, 1958, 1961, 1985, 2004, and 2015
SCI	*Service civil international,* international organisation of conscientious objectors
SILT	French law passed in 2017 reinforcing domestic security and the fight against terrorism, incorporating aspects of the evolved SoEL
WCCA	US Wartime Civil Control Administration, responsible for "evacuation" and relocation of Japanese Americans prior to forming of the WRA
WDC	US Western Defense Command
WRA	US War Relocation Authority

Appendices

Appendix I: Ethics Approval

Social Science Ethics Officer
Private Bag 01 Hobart
Tasmania 7001 Australia
Tel: (03) 6226 2763
Fax: (03) 6226 7148
Katherine.Shaw@utas.edu.au

HUMAN RESEARCH ETHICS COMMITTEE (TASMANIA) NETWORK

UTAS

26 September 2017

Professor Dorita Hannah
School of Creative Arts
University of Tasmania

Student Researcher: Beth Weinstein

Sent via email

Dear Professor Hannah

Re: MINIMAL RISK ETHICS APPLICATION APPROVAL
Ethics Ref: **H0016768 - Spatial Labour: Manifesting the hidden in architectural (un-/re-) making**

We are pleased to advise that acting on a mandate from the Tasmania Social Sciences HREC, the Chair of the committee considered and approved the above project on 25 September 2017.

This approval constitutes ethical clearance by the Tasmania Social Sciences Human Research Ethics Committee. The decision and authority to commence the associated research may be dependent on factors beyond the remit of the ethics review process. For example, your research may need ethics clearance from other organisations or review by your research governance coordinator or Head of Department. It is your responsibility to find out if the approval of other bodies or authorities is required. It is recommended that the proposed research should not commence until you have satisfied these requirements.

Please note that this approval is for four years and is conditional upon receipt of an annual Progress Report. Ethics approval for this project will lapse if a Progress Report is not submitted.

The following conditions apply to this approval. Failure to abide by these conditions may result in suspension or discontinuation of approval.

1. It is the responsibility of the Chief Investigator to ensure that all investigators are aware of the terms of approval, to ensure the project is conducted as approved by the Ethics Committee, and to notify the Committee if any investigators are added to, or cease involvement with, the project.

2. Complaints: If any complaints are received or ethical issues arise during the course of the project, investigators should advise the Executive Officer of the Ethics Committee on 03 6226 7479 or human.ethics@utas.edu.au.

3. Incidents or adverse effects: Investigators should notify the Ethics Committee immediately of any serious or unexpected adverse effects on participants or unforeseen events affecting the ethical acceptability of the project.

4. Amendments to Project: Modifications to the project must not proceed until approval is obtained from the Ethics Committee. Please submit an Amendment Form (available on our website) to notify the Ethics Committee of the proposed modifications.

5. Annual Report: Continued approval for this project is dependent on the submission of a Progress Report by the anniversary date of your approval. You will be sent a courtesy reminder closer to this date. **Failure to submit a Progress Report will mean that ethics approval for this project will lapse.**

6. Final Report: A Final Report and a copy of any published material arising from the project, either in full or abstract, must be provided at the end of the project.

Yours sincerely

Katherine Shaw
Executive Officer
Tasmania Social Sciences HREC

Appendix II: Statement of Co-Authorship and Co-Authored Outcomes

Statement of Co-Authorship

The following people and institutions contributed to the publication of work undertaken as part of this thesis:

Candidate:	**Beth M. Weinstein**, School of Creative Arts and Media (CAM), UTAS, Meg Keating (Supervisor)
Co-Author 1	**Ana Martínez**, PhD, Asst. Prof., Texas State University

Author Details and their roles:

Paper 1:

MARTINEZ, A., Weinstein, B., Othering and Othered, [*TRANS*-]ient, issue 03 (May 2017), 73-86. (transjournal.org)

Located in chapter

Candidate contributed	Candidate initiated the endeavor, was 50% co-author, and contributed 50% to the conception, design, research execution, written and drawn content of the paper.
Co-Author 1 contributed	Co-author 1 was 50% co-author and contributed 50% to the conception, design, research execution, written and drawn content of the paper.

Paper 2:

MARTINEZ, A., Weinstein, B., Othering Collected, *Thinking Its Presence Symposium Book of Abstracts*, The Poetry Center, University of Arizona, Tucson, AZ, October 19-21

Located in chapter

Candidate contributed	Candidate was 50% co-author and contributed 50% to the conception, design of the research project, drafting of the abstract and execution of engagement and re-presentation activities. The candidate took 100% responsibility for the design and production of the 3D design and web interface with the public.
Co-Author 1 contributed	Co-author 1 was 50% co-author and contributed 50% to the conception, design of the research project, drafting of the abstract and execution of engagement and re-presentation activities. Author 1 took 100% responsibility for printed interface with public.

We the undersigned agree with the above stated "proportion of work undertaken" for the above published peer-reviewed article, abstract, and creative works contributing to this thesis:

Signed **Candidate**

Author 1

Supervisor and Head of School Decla.....

I / we confirm that (insert information based on why the Supervisor and Head of School are to sign the form)

Signed **Signed**

Supervisor
School of Creative Arts and Media
University of Tasmania
Date 23/7/19

Head of School
School of Creative Arts and Media
University of Tasmania
Date 23/7/19

*Statement of Co-authorship Form must be completed and a copy submitted to the School of Enrolment and a copy submitted with the Thesis Submission

OTHERING AND OTHERED

// Beth Weinstein, Ana Martinez

The spatial transiency resulting from President Roosevelt's Executive Order 9066 of February 19th, 1942, that officially-sanctioned othering of people, takes on new relevance in light of recently issued presidential executive orders. Roosevelt's order prompted the hasty building of relocation and internment camps to accommodate over 110,000 displaced Japanese-Americans. From one day to the other Japanese-Americans were considered enemy aliens, rooted out from their homes and forced to sell off businesses. From February 1942 through September 1947, the lives of thousands were held in suspension.

We cannot speak for those who were interned; we can however speak nearby, through drawing, and through giving place to the words they once scribed in their journals and correspondences. In this article, we situate excerpts from interned's memoirs—about the spatial conditions of the camps, their work, their movements from place to place, and their sense of being othered—and our drawings based upon historical documents and photographs in relation to the recent executive order and its repercussions. We propose text as not only textus—written accounts and treatises—but also text as materially fabricated, from texere, as a "thing woven, joined, fit together.' In our weaving threads of text together we invite the reader to perform their own weaving between past and present narratives. Our text as textile takes as its framework the historical textiles—camouflage-netting—woven by Japanese-Americans interned within the Manzanar and Santa Anita camps during WWII. Our intention, through the superimposition of memoirs, executive orders, and drawings is to place the past blurring of truths, states of anxiety and misguided judgements in resonance with our current socio-political context.

This article is part of our research for Intern[ed], a larger durational performance and installation project.

The White House
Office of the Press Secretary
For Immediate Release
January 27, 2017
EXECUTIVE ORDER (13769):
PROTECTING THE NATION FROM
FOREIGN TERRORIST ENTRY INTO
THE UNITED STATES
EXECUTIVE ORDER

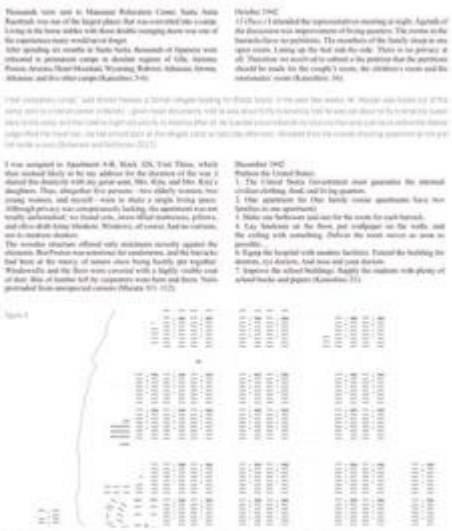
Protecting the Nation from Foreign Terrorist Entry into the United States

...to protect Americans, the United States must ensure that those admitted to this country do not bear hostile attitudes toward it and its founding principles. The [US] cannot, and should not, admit those who do not support the Constitution, or those who would place violent ideologies over American law. In addition, the [US] should not admit those who engage in acts of bigotry or hatred (including... persecution of those who practice religions different from their own)

Sec. 3. Suspension of Issuance of Visas and Other Immigration Benefits to Nationals of Countries of Particular Concern.

...I hereby proclaim that the immigrant and nonimmigrant entry into the United States of aliens from countries referred to..., would be detrimental to the interests of the United States, and hereby suspend entry into the United States, as immigrants and nonimmigrants, of such persons for 90 days from the date of this order...

(b)...the Secretary of State, in consultation with the Secretary of Homeland Security, is further directed to make changes, to the extent permitted by law, to prioritize refugee claims made by individuals on the basis of religious-based persecution, provided that the religion of the individual is a minority religion in the individual's country of nationality...



(c)...I hereby proclaim that the entry of nationals of ____ as refugees is detrimental to the interests of the United States and thus suspend any such entry until such time as I have determined that sufficient changes have been made to the USRAP to ensure that admission of _____ refugees is consistent with the national interest.

(g)...the Secretary of Homeland Security shall examine existing law to determine the extent to which, consistent with applicable law, State and local jurisdictions may have greater involvement in the process of determining the placement or resettlement of refugees in their jurisdictions, and shall devise a proposal to lawfully promote such involvement.

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https://www.archives.gov/education/lessons/japanese-relocation

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https://www.ssa.gov/otherlanguages/chinese/constitution-100-mlk-border-zone
http://encyclopediavolcanohs.org/
http://encyclopediavolcanohs.org/Santa_Anita_%28Detention_Facility%29/
http://www.manzanar-loeza.com/manzanar/history/origins.html

IMAGES

1. Drawing after photo by Dorothea Lange, "Field Laborers in front of a Wartime Civil Control Administration station in Byron, where they had come for instructions and assistance regarding their location," in Maurice Berger, "Rarely Seen Photos of Japanese Internment," New York Times, February 8, 2017.

2. Drawing after Travel Permit, issued to Kazuichi Kay Murakami during WWII. Murakami Collection, Densho Digital Repository.

3. Drawing after photo by Dorothea Lange, "May 8, 1942—Hayward, California, Members of the Mochida family awaiting evacuation bus. Identification tags are used to aid in keeping the family unit in tact during all phases of evacuation, Mochida operated a nursery and five greenhouses on a two-acre site," in Anchor Editions (www.anchoreditions.com). "Dorothea Lange's Censored Photographs of FDR's Japanese Concentration Camps."

4. Drawing after photo by Eliot Elisofon, "A group of Japanese-Americans at the Manzanar Internment Camp carrying their belongings in suitcases and bags on March 21, 1942." www.newsweek.com.

5. Plan of Manzanar Internment Camp, after image at http://www.mission-loeza.com/manzanar/history/images/6-CAMP-GRID-540.gif.

6. Drawing after photo by Dorothea Lange, "Manzanar Relocation Center, Manzanar California, Making camouflage nets for the War Department, This is one of several War and Navy Department projects carried on by persons of Japanese ancestry in relocation centers," Dorothea Lange Collection, www.densho.org.

7. Drawing after photo by Ansel Adams, "Working the fields," in Robinson, p 87.

8. Drawing after photo by Toyo Miyatake, "Cutting the Barbed Wire," in Robinson, p 6.

WEINSTEIN, B. & MARTÍNEZ, A. Othering (Collected). Thinking Its Presence, 19-21 October 2017

2017 UA Poetry Center.

Events from 9:00am to 5:00pm are open only to registered attendees. **Please register before October 9, 2017 at** https://universityofarizonapoetrycenter.submittable.com/submit/81274/pre-registration-thinking-its-presence-2017-conference-university-of-arizon. For more information, please visit https://poetry.arizona.edu/TIP2017.

Thursday, October 19 • 8:00am - 9:00am

During Breaks: Othering (collected) by Beth Weinstein and Ana Martínez

Thinking Its Presence 2017 has ended Create Your Own Event

Othering (collected) explores social, political, and spatial othering produced by texts, manifest as enclosures and borders, through creative practices, social engagement, performance and installation.

Othering is instigated by our research about the internment during WWII of Japanese Americans–in so-called "relocation centers" such as Poston and Gila on Arizona Tribal lands and in Tucson's former Federal Honor Camp–and the echoing of those historical events in current executive orders that threaten to other citizens, residents and visitors. While Tucson's prison once held conscientious objectors, little remains today as a historical trace of it or many of the other camps. These were brought into being by President Roosevelt's 1942 Executive Orders 9066 and 9102 to exclude certain unnamed members of the population from "sensitive" areas.

Our intention, through *Othering*, is to foreground past blurring of truths, states of anxiety, and misguided judgements that resonate with our current socio-political context. *Othering* invites conference participants and the public to enter into dialogue during the duration of the event at a pop-up en-counter located in the Poetry Center's covered patio and/or by digitally collaborating through a website. The dialogue centers around historical and current documents related to equality or racial othering (i.e. executive orders, constitution and amendments, testimonials, tweets and poems). During conference breaks and lunch, participants can select pithy passages or words that resonate or are of concern. We will collect hand redacted, edited, annotated and highlighted prints, digital responses and voice recordings sent back at us. These contributions will construct our ephemeral and performative archive.

At each day's end, in order to reflect the community's concerns, questions, curiosity, hopes, and fears, we will make visible a selection of that day's archive through light and projection in the Poetry Center's exterior space.

Speakers

Ana Martínez

Performance Scholar & Designer

Ana Martínez, PhD is a performance scholar and designer. Her creations foreground scenography as a medium for social comment, and have been shown in the US, England, Germany, and Mexico. Her chapter about the 2001 march by the Zapatistas to the Zócalo is included in Performance... Read More →

Beth Weinstein

Assoc Prof of Architecture, University of Arizona, USA

Beth Weinstein works at the seam between architecture and performance, across scales from drawing to installation, to urban and landscape interventions. Her doctoral project (University of Tasmania) explores "Spatial Labour: Manifesting the hidden in architectural (un/re)making... Read More →

Appendix III: Re-Publication Terms

Author guide: reusing content from Taylor & Francis journals

Use this guide to help you understand how to re-use your complete article, or individual parts of your work (such as table, figures, supplementary materials or text).

I am the author and I want to…	Can I use my article in this way without seeking permission?	I need to…
Share the e-print of my published article	Yes	Use your networks to share your 50 free e-prints. You will receive a link from us, which you can email, tweet, post, and share with your contacts. Our authors tell us this is an excellent way to highlight their published article. Other ideas to promote your article
Print copies for non-commercial use in a lecture or classroom	Yes (if the author is taking the course)	Include a link to the Version of Record using *"This is an Accepted Manuscript of an article published by Taylor & Francis in [JOURNAL TITLE] on [date of publication], available online: http://wwww.tandfonline.com/[Article DOI]."*
Post my Accepted Manuscript (the version that has been through peer review and been accepted by a journal editor; sometimes called a post-print) **on my departmental or personal website after publication**	Yes	Include a link to the Version of Record using *"This is an Accepted Manuscript of an article published by Taylor & Francis in [JOURNAL TITLE] on [date of publication], available online: http://wwww.tandfonline.com/[Article DOI]."*
Post my Accepted Manuscript (the version that has been through peer review and been accepted by a journal editor; sometimes called a post-print) **on institutional repositories or academic social networks** (e.g. Academic.edu, ResearchGate, Mendeley, etc.) **after publication**	Yes (embargo periods apply, there is no embargo period if you have chosen to publish Gold open access)	Include a link to the Version of Record using *"This is an Accepted Manuscript of an article published by Taylor & Francis in [JOURNAL TITLE] on [date of publication], available online: http://wwww.tandfonline.com/[Article DOI]."*

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I am the author and I want to…	Can I use my article in this way without seeking permission?	I need to…
Use my article internally within my institution or company	Yes (if it is the author[s]' institution or company)	Include a link to the Version of Record using *"This is an Accepted Manuscript of an article published by Taylor & Francis in [JOURNAL TITLE] on [date of publication], available online: http://wwww.tandfonline.com/[Article DOI]."*
Present my article at a **meeting or conference**	Yes	This <presentation> is derived in part from an article published in *[JOURNAL TITLE] on [date of publication], available online: http://wwww.tandfonline.com/[Article DOI].*
Use my article **in personal compilations**	Yes	Include the acknowledgement: This <chapter or book> is derived in part from an article published in *[JOURNAL TITLE] on [date of publication], available online: http://wwww.tandfonline.com/[Article DOI].*
Expand it into a **book length form**	Yes	Include the acknowledgement: This <chapter or book> is derived, in part, from an article published in *[JOURNAL TITLE] on [date of publication], available online: http://wwww.tandfonline.com/[Article DOI].*
Re-use my article in a book chapter or edited collection **on a commercial basis**	No	Please email permissionrequest@tandf.co.uk for assistance
I can't see my intended use	No	Please email permissionrequest@tandf.co.uk for assistance

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From: **CSP Administration** admin@cambridgescholars.com
Subject: RE: Author requesting information regarding copyright / use of my own work in my PhD
Date: July 12, 2019 at 10:36 PM
To: Weinstein, Beth M - (bmw99) bmw99@email.arizona.edu

CA

Dear Beth,

Many thanks for your email.

As this title has not yet been published, you are free to use your own essay how you wish! Please ensure however that, should your PhD thesis be complete before the publication of this book, your institution grants you permission to include your essay in the CSP title.

If you have any queries, please don't hesitate to contact me.

Kind regards,

Lucy Kirkbride

Web: www.cambridgescholars.com
Email: lucy.kirkbride@cambridgescholars.com
Social Media: Twitter Facebook LinkedIn Blog

From: Weinstein, Beth M - (bmw99) <bmw99@email.arizona.edu>
Sent: 11 July 2019 08:42
To: CSP Administration <admin@cambridgescholars.com>
Subject: Author requesting information regarding copyright / use of my own work in my PhD

Hello,

I am one of the contributing authors to *The Unexamined: Cri/cal Prac/ces In Architecture and Place Making.*

I am writing to ask what rights I have to include passages of the essay I am contributing to this edited volume, "Performing Choreographies of Spatial Labor as Critical Spatial Practice", in the doctoral exegesis I am currently writing. Could you please direct me towards more detailed information concerning this matter.

Thank you!

Appendix IV: Research Activity

ACADEMIC EMPLOYMENT

2019 **Graduate School of Architecture, Planning + Preservation,** Columbia University, Paris, France: Visiting Professor (spring)

2018 **Confluence Institute,** Lyon,France: Visiting Professor (fall)

École Normale Supérieure d'Architecture Paris - Malaquais, Paris, France: Visiting Professor (spring)

2016-17 School of Architecture, University of Arizona, Tucson, AZ, USA

Assoc. Professor with Tenure; Chair, Master of Architecture Program, part time

RESIDENCIES

2019 Artist in Residence, Cité Internationale des Arts, awarded by the Visual Arts commission, Paris, France, Jan - May.

2018 Rose McCulloch Artist in Residence, Cité Internationale des Arts, awarded by UTAS, Nov- Dec.

2018 Artist in Residence, Cité Internationale des Arts, awarded by the Visual Arts commission, Paris, France, Feb. - Aug.

2018 Artist in Residence, The Window, Paris, France, February 15 - July 30, 2018.

2017 Artist in Residence, The Window, Paris, France, June 12 - July 7, 2017.

PUBLICATIONS/CREATIVE ACTIVITY

BOOKS + BOOK CHAPTERS

2020 Weinstein, B 2020, 'Choreographies of Spatial Labor as Critical Spatial Practice', in J Bean, S Dickinson & A Ida (eds), *Critical Practices in Architecture : the unexamined*, Cambridge Scholars Publishing, London.

2018 WEINSTEIN, B. 2018 ‘Bringing Performativity into Architectural Pedagogy’, in A Filmer & J Rufford (eds), *Performing Architectures: Contemporary Projects, Practices and Pedagogies*, Methuen Drama – Engage Series, London, pp. 185-201.

2017 WEINSTEIN, B. 2017 ‘Stage and Auditorium’, in A Aronson (ed), *The Routledge Companion to Scenography*, Routledge, Taylor & Francis Group, London, pp. 19-32.

PEER REVIEWED ARTICLES

2019 WEINSTEIN, B. 2019 ‘Erasing, Obfuscating, and Teasing out from the Shadows: performing /installing the camps’ (in)visibilities’, *Performance Research* (PRJ) vol. 24, no. 7 (On Disappearance), pp. 23-31.

WEINSTEIN, B. 2019 ‘Performances of Spatial Labor: Rendering the (In)visible Visible’, *Journal of Architectural Education*, vol. 73, no. 2 (Work), pp. 203-239.

2017 MARTINEZ, A., Weinstein, B, 2017 ‘Othering and Othered’, *[TRANS-]ient*, no. 3, pp. 73-86. (transjournal.org)

PEER REVIEWED ARTICLES, SELECTED BY ABSTRACT

2017 WEINSTEIN, B. 2017 ‘Intern[ed]: Between Past & Present, Invisible & Made Visible, (un)Mediated & Performed’, *Crossing Between the Proximate and the Remote: Proceedings from the 2017 ACSA Fall Conference.*

INVITED ARTICLES

2017 WEINSTEIN, B. 2017 ‘Radical Bodies: NYPL exhibition explores the impact of choreographers Anna Halprin, Simone Forti and Yvonne Rainer’, *Architects’ Newspaper,* 16 June, 2017.

(https://archpaper.com/2017/06/radical-bodies-exhibition-review/)

SOLO EXHIBITIONS / PERFORMANCES

2018 *States of Exception*, Jeu de Paume satelite event, Cité Internationale des Arts, 10 December 2018 (invited)

2018 *Manifestez-vous*, The Window / Cité Hors les Murs, with Catherine Baÿ, 14-24 June (invited)

2018 *Partition Urbaine*, Performance co-directed with Catherine Baÿ, the Window, 26 May (invited)

2018 *Working In Progress*, Cité Internationale des Art, Paris, France, 22 March (invited).

2017 *Erased Space | Material Trace* (exhibition and performance), The Window, Paris, France, 7-10 July (invited)

2017 *Intern[ed]:* performance-installation, Sundt Gallery, University of Arizona, 17-19 November (invited)

2017 *Spatial Labor,* Exploded View, Tucson, Arizona, 30 September (invited)

GROUP EXHIBITIONS / PERFORMANCES

2019 ***Lundi de Phantom no. 36***, un Lieu Pour Respirer, Les Lilas, 27-29 May 2019, (Olivier Marboeuf, curator)

2018 ***Arizona Biennial 2018***, Tucson Museum of Art, 5 July - 16 September.

(Rebecca Hart, Denver Art Museum, juror)

SCHOLARLY PRESENTATIONS

INVITED LECTURES AND PRESENTATIONS

2019 **Theatrum Mundi Panel**, *Architect as Puppeteer,* VI PER Gallery, Prague, 10 June.

Theatrum Mundi PQ Talks Panel, *The Stage and the City: Collaborative Reflection on Spatial Design for Cities and Performance*, Architecture Urbanism and Scenography Sessions, Prague Quadrennial (PQ19), 10 June.

2018 ***Erased traces: CUEV*****,** PhD-in-practice seminar in Paris, Academy of Fine Arts, Vienna, 11 December.

States of Exception, Confluence Institute, Lyon, France, 12 November.

Intern[ed]: architecture, politics and invisibility, Something You Should Know Seminar, EHESS, Paris, 3 May.

Architecture | Performance*: doctoral research in progress.* ENSdA Paris-Malaquais, Paris, 5 April.

Performing Design, Performing Institutions, Performance Design Group. Fara Sabina, Italy, 25 January.

2017 ***Tau Sigma Delta Honor Society Lecture,*** Texas Tech. 16 October 2017.

Erased space | performed and material trace**,** 1st Spring Research Symposium, CAPLA, University of Arizona, 11 April.

Choreographies of Labor: Making and unmaking space, School of Architecture, University of Tasmania, 29 March.

Labour**,** Critical Practice + Theory Course, School of Architecture, University of Tasmania, 28 March.

PEER REVIEWED LECTURES AND PRESENTATIONS

2018 ***Manifest-(er/ation)*****,** 1968 | 2018: Protest, Performance and the Public Sphere, University of Warwick, 7-9 June.

2018 ***Choreographies of Labour as Critical Spatial Practice*****,** Architecture, Media, Politics & Society, University of Arizona, 22-23 February.

2017 ***Othering Collected*****,** Thinking Its Presence, The Poetry Centre, University of Arizona, Tucson, AZ, 19-21 October.

2017 ***Intern(ed): between invisible and made visible ...*** ACSA Regional Conference, Marfa, Texas, 12-14 October.

2017 ***in between erased space & performed & material trace*****,** Between Spaces Symposium, University of Chichester, UK, 29– 30 June.

2017 ***Choreographies of Labor****,* PSi#23, Hamburg, Germany, 10 June.

2017 ***Superflui[di]ty: Performance+Design Working Group*** (PSi P+Dwg) Session, Co-Chair, PSi#23, Hamburg, 8 June.

2017 ***Exploring the seam between Architecture & Choreography thru Labor*****,** Approaching Dance, CUNY Graduate Centre, NYC, 11 May.

2016 ***Performance+Design Working Group (PSi P+Dwg) Panel*****,** Co-Chair, PSi#22, Melbourne, AUS, 7 July.

2016 ***Anthropo[s]cenic Probes, Actions & Encounters*****,** PSi P+Dwg Panel, Co-Chair, PSi#22, Melbourne, 7 July.

2016 ***Eco-Scenography case study: Prone to Collapse, Expanded Scenography Panel****,* PSi#22, Melbourne, 8 July.

Appendix V: Field Notes

FN170725 Colorado River Indian Community (CRIC)

With camping gear and cooler in the trunk, I prepare the back seat of my Toyota as my mobile studio. I equip it with a small library (the memoires, Lange's photos …) and a spectrum of tools—drawing things (graphite, chalk, charcoal sticks and dust), supporting media (rolls of trace paper, heavier Japanese paper …) and recording tools (a borrowed *GoPro*, an old Canon video/photo camera and my iPhone). Last minute, I throw in a set of hastily cut wood blocks, approximately the size of barracks at 1/16" = 1'- 0", rolls of string and tape, Tyvek work garments, and various types of gloves. These should afford a range of on-site improvisations. I drive 303 miles NW from Tucson to camp out 40 miles up the road from Poston I. Although well over an hour behind schedule, I make it just in the nick of time to catch the sunset at 19:47. A beautiful view of the Colorado River, formations of all shades of browns, tans, golds. Space carved out of very soft rock. I set up camp, have a silty swim, then a light dinner in my tent, on ground that has absorbed heat and now re-radiates back to the sky. Readily available, but information-poor, diagrams show net factories in Poston I and III; I anticipate seeing many structures, some in use, and others abandoned, subject to arson. I seek embodied confirmation of what I sense in the drawings: the WRA's ambivalence and disregard for topography, landscape, vista and orientation in their deployment of the camps. I anticipate a long day, with it taking three hours just to walk the perimeters of the three sites.

FN170726 Poston I, II, III

I find the monument, jointly developed between the interned and the CRIC communities at Poston I, and I photograph and film my making rubbings of the bronze plaques. Portable traces to take with me. I drive to familiarise myself with the extents of all three camps (as best I can find them). It's quickly apparent that walking the perimeters will be out of the question. Without GPS, it is impossible to locate the boundaries of the former camps, as fields have replaced blocks of buildings; roads are gone (Figure 24a). As I come upon different environments, I get out to

walk. I walk a rectangle 25’ x 20’ x 25’ x 20’ paces amidst hay bales, in the school yard, near the concrete drum (Figure 27d). I pace the size of a room in which others must have paced; another portable practice.

I find the open shed where camouflage was woven in Poston I. The truck ramp that I’ve seen in historic photographs is the clue. The building is behind high fencing. Signage and dilapidated cars within the property suggest that I not trespass (Figure 24b). Across from Poston II, in the administration area, is a dilapidated barrack. I get out, explore, and measure it with my pace (Figure 24c). Within Poston II camp, I find the old, and new, school; no other structures. As I head south to Poston III, the digital sign at the intersection of Tahbo and Mojave Road reads 110º. I muster all possible calm and composure to not let the heat undermine my resolve to soak in a full day on site. I drive, AC full blast, towards Poston III.

What I mistake to be the camouflage factory site in Poston III offers more promise. Where I expect the camouflage-factory shed to have been, I find in its place a building-sized volume of hay bales. Across from it, stands the brutalist concrete cylinder of the wastewater plant. Between these two structures, farmers have laid an expansive white tarp across the ground in anticipation of the next load of hay. Around 12:30, I look for an awning under which I have a shaded lunch break. Refreshed, somewhat, I return to the tarp, installing and de-installing a model of a camp block using the wooden units I tossed into the car at the last minute. I set up the tripod facing towards the stacks. After I film my installing, I turn the camera and film the landscape, stillness and wind. The Tyvek lab coats and aprons that I also grabbed last minute prove handy, covering up my shoulders and grubby camping clothes, whiting me out. My camera battery reaches its limit and my iPhone ceases to function in the heat. I bump up against my own limits—heat exhaustion and solar exposure.

At the general store just north of the monument, air conditioning, coffee and an informative yack with two cops revives me. I learn that they are growing alfalfa, cotton and grasses for hay

bales to be sold to the US Dept of Agriculture. I also learn that the shop owner went to La Pera Elementary School, in the original building constructed for the internees. I make one more round to the fenced-off sector of Poston I. Overgrowth. Broken glass. A strange jungle of palm trees in the desert. Irrigation canals stretch NS and EW as far as I can see. Leaving town, I follow the directions a fellow gave me at lunchtime, to the west side of the Colorado River. Pulling off the road, I find myself in the shade of the overpass, and quickly change into my swimsuit. I dunk myself into the river up to my neck, and slowly my body temperature begins to return to normal, and eight hours of dust flows downstream towards Mexico.

I head 220 miles west across vast below-sea-level flats to Joshua Tree, and questions and doubt flood in as though mind and landscape are one. I ask how I will make palpable/sensible the (in)visibilities I encounter and illuminate the current political farce that is playing out? I am seeking something biting, potent. I am drawn towards Brecht's *Verfremdungseffekt* (1992, pp. 91-92) and the starkness and futility of Beckett's *Quad* (1981). I ask myself about methodology: why didn't I make appointments with locals? Is this a reconnaissance mission for a larger future project? Why might it be important *not* to consult, but to form my own impressions? I repeatedly return to the position that this is not, at this point, an ethnographic inquiry, but an architectural and spatial, performative, material, political and critical one. As night falls, I ascend to Black Rock, Joshua Tree, a familiar place. In this completely different elevation and temperature, the flood waters of mind subside. I light a small fire, attuning my camp site for reflection and enjoy dinner under the stars in the company of bees.

FN170727 Manzanar

I head north 250 miles through Mojave Desert vegetation, sensing the evaporated ocean around me. I enter between two sierras into *Cadillac Desert* territory (Reisner 1993), subject to land grab after land grab—from indigenous communities to miners, ranchers, farmers and then to LA for its water supply. I'm at Manzanar's fence around 14:00; this is the only constructed fence

I experience, as well as watch tower, from where armed guards pointed into the camp towards the 'evacuees' (Figures 25a, 25b).

In the Assembly Hall's exhibition and films, I delicately tease out words, images, and impressions (Signature et al. 2004). They were denied citizenry and land ownership; were 'evacuated' for their own protection; served in the military, but in a segregated unit. On arrival, they were told to grab a bag and fill it with straw (for their mattress). They lived under holey roofs, sharing 20' x 25' rooms with strangers, lacking all forms of privacy until they subdivided spaces with sheets hung on clotheslines. Even the toilets and showers lacked partitions. All was eroded; even family unit mealtimes and rituals, as kids went to eat with other kids. Rifts grew between *issei* and *nisei* (first and second generation) about work opportunities and pay, loyalty, culture and language, creating a sense of the 'other' even within one's own household. Outside, one was exposed to sandstorms, and the wind; always the wind. A common expression circulated*: hakata ga nai,* "it can't be helped" or "nothing can be done".

Two reconstructed barracks present the environments: 1) as the internees found them upon arrival; and 2) as they might have looked after hard-fought-for improvements by government or their own industriousness (Figure 25c). I follow the one intact loop road to the remains of gardens to the north and to the cemetery and monument up-slope where the annual reunion has occurred each April since 1969.

Over the day I walk the outline of the room several times: over the barrack foundations and in an intersection of dirt road near the gardens. Measuring heal to toe, walking normally, then walking meditation pace. Doubt arises again. I struggle to make the link between my walking, labour and invisibility. I come to understand it as biding time, as the labour of maintaining sanity while living in limbo and living a life removed from life.

I end my 'work day' at the mattress and camouflage factory slabs to the south and am struck by traces on the net factory slabs—the nails themselves, their imprints cast into the slab, the hooks,

and traces of other removed hardware related to the net weaving (Figure 25b). On the mattress factory slab, I find rusty ring stains.

FN170728 Manzanar (continued)

After a night camping at Lone Pine, just below the snow-streaked sierra that watches over Manzanar, I return to complete my visit—to the barracks, mess hall, and then the fence-line to explore through my own performed labour. I head towards the northern edge of the Manzanar camp, parking and lugging several bags of gear up a dirt road where cars are not allowed access. A sign indicates Block 34, yet another overgrown space where barracks used to stand. I decide to (de)install a camp model here, making sure I orient the model as the camp was built, and video-record the action facing the mountain similar to the framing in Dorothea Lange's famous image (Figure 16) (Lange, Gordon & Okihiro 2006). I set up a tripod just inside the parcel, attaching my old video camera, in order to film an elevated frontal view. I cover myself up with the Tyvek apron and jacket I brought, which helps my actions read against the dusty landscape. After I hit record, I set about my task in a matter-of-fact way. I take a bundle of seventeen wooden micro-model pieces, holding them in a compact and orderly pile, just at my waist. I walk a good distance away from the camera, outside its viewing angle, in order to enter into the frame from the left. I walk to the perceived centreline of the parcel, squat, and then lay the bundle on the ground. One or two at a time, I lay them out in an evenly spaced row of seven. Then, gathering the unused pieces, I stand up, walk around the pieces on the ground, and squat facing the opposite direction. I lay out another row, aligned to the first, with a gap the length of the model pieces between the rows. I add the leftover pieces adjacent to the wood blocks farthest from the camera. Recreation and Mess Halls. I stand up, turn 180º and walk away, exiting the camera frame. While I wait for time to pass, I listen to the wind and feel the unbearable heat. Every internee memoire references the heat, the cold, wind and dust. I walk back into the frame, stop, squat and, with a quick brushing motion, pull the blocks towards me, scooping them into a pile. I pick them up, grasping around them to form a bundle. I pause a

moment, stand up and, holding the bundle at waist height, I walk back towards where I started this task. I breakdown the tripod, bag everything, and walk back towards the car where I hydrate and reorganise the back-seat studio. This is what I did at Poston, and what I do two days later in Santa Anita. What changes is the environs, with atmosphere and sounds; I reconsider scale and point of view with each change.

Before I head to the camouflage factory slab, I spend time along the fence, filming the environment beyond and along the limits. I soak in the sun, the wind, the dust. At the camouflage factory slab, I work to make a net with string and existing hooks protruding from the slab (Figure 27a). I work with what is present, thinking about the internees' resourcefulness and resolve, about *hakata-ga-nai.* I set up my iPhone on the ground and the other camera on the tripod, to capture my action from two vantage points. I press record, or so I think, and begin what is largely an improvised labour. I wind string around the hooks on the ground and weave back and forth in one direction, and then perpendicularly. I take care how I tie knots with the cotton string. I am aware that the string may vanish against the slab surface which is the ground and loom for my action. I take great care to think about where to place my hands and how to carry out the task so that I don't block the camera's view. My white lab gear flaps about in the wind, making my task more difficult, but it masks the white salt stains and three days of filth on my clothing. It covers my accumulating sunburn from three days of walking, filming, notetaking and measuring. It offers me the uniform of a technician, a generic worker. It creates another reflective surface to augment the glare that makes the work even more difficult to focus on. I literally cannot see, given the glare, excess of light, black glasses, black iPhone, reflection… My gear overheats. I think I press record but only hit photo. I cannot see what function is functioning, if at all. I start my action again but am blinded. I cannot check, to see. I cannot interrupt my action, so I must imagine what the camera sees or does not see. Most of what transpires on the camouflage slab does not record. It is the irony of ironies. My own performances of labour in these erased spaces of past, repeatedly performed gestures, will also

be invisible. The over-abundance of that which permits seeing (light) makes both my eyes and my equipment fail. I will give it one more go at Santa Anita, but only after 280 more miles, from Manzanar via burnt-out landscapes to Isabella Lake overnight and onward tomorrow to LA.

FN170730 Santa Anita

[FAST FORWARD] I spend the afternoon at Santa Anita, wandering the racetrack structures and outbuildings. I think about the weaving whilst in the grandstands and people who boarded in other parts of the stadium, of families in the stables that are hidden behind highly protected fencing as well as brush. I search for quite a while before I find the one plaque that mentions internment, and make a rubbing, thinking more carefully about how to place cameras. It films my action from over my shoulder. I am gloved, cloaked, and have covered my hair. I am any worker (Figure 27c).

I finish, pack up gear, and walk the perimeter of the camp, which is now the Westfield shopping centre of Arcadia, California (Figure 26). It's enormous, but at least it can be visually grasped, which motivates me to keep at it until my task is complete. I complete the circuit and enact one last model installation/deinstallation at the farthest end of the parking lot from the racetrack structure (Figure 28). The visual and sonic contrast between the wood and macadam produce interesting effects—a hollow xylophone resonance, a toy-like sound when the wood hits the ground. I make two recordings, slightly adjusting the two camera angles—iPhone on the ground and old camera on the tripod, adjusting the frontal elevation and aerial views (Figure 27b). This is the most zoomed in to date.

FN170729 Japanese American National Museum, Los Angeles

[REWIND] In the interval, I visit an exhibition focused on the recurrent history of internment (JANM 2017). Mostly historic artefacts are very familiar to me by now, but this exhibition differs in its inclusion of a documentary comparing 9066 to 9/11 (Boch et al. 2004). I am relieved to see others drawing correlations between the abuses of power today and those of the past. The

interviewees and narrators call attention to similarities between mass arrests after Pearl Harbour and after 9/11, of detention without specific charges. They report rapid transformation of civil service spaces, such as the INS building, into detention centres following 9/11. One speaker urgently advises reading G.W. Bush's Patriot Act and the US Constitution regularly. It is far too easy, they suggest, for this or any other state to become a police state. This is in my mind as I circumambulate the former Santa Anita Assembly Centre. I think of eighteen thousand people detained there over ten months. I head 500 miles east, via Joshua Tree again, and Florence and Eloy where today's detainees are held. I do not anticipate this yet, but I will stand outside their prison in just over two-months' time (Figure 29).

FN170802 Tucson

The remaining camps I have to visit—Butte and Canal within the Gila River Indian Community (GRIC) lands—are not more that 80 miles NW of Tucson, but inaccessible without a permit. Though I've just returned from Poston, Manzanar and Santa Anita, I immediately begin grappling with the administrative procedures necessary to visit the Gila sites, launching an application directly with the GRIC Land Use, Planning and Zoning (LUPZ).

FN170828

I resubmit my application, which a GRIC staff member has told me was on an out-of-date form. I also apply for permission to photograph and take video on site and mail in my application fee payment.

FN170914

Cody Cerna, GRIC Land Use Ordinance Officer, writes to inform me that my application is making the rounds to the necessary committees, and presently seems on track for review at the next monthly meeting of the Natural Resources Standing Committee—Sept 26th. Time! It is fleeting.

FN171003

The chief Land Use Ordinance Officer, Paul Shorthair, "regrets to inform" me that my application is tabled; the committee has "many questions about your intended activity which could not be answered" (Shorthair 2017). He advises me to contact another person to learn if there is specific information I should bring with me or provide in advance of the next review date, October 10. They request my attendance at that 9 am meeting, at their Government Centre. I digest this reality overnight and then get to work compiling information to clarify the nature of my intended site visits and use of my findings.

I prepare documents to take with me—drawings I've made of the two camps, photos and video stills of performances created to date—*Razing Manzanar II* (Figure 35), *Quicklime Camp* (Figure 34c), *Spatial Labour* (Figures 39a, 40)—to give them a sense of the low-impact nature of my intended site visit.

FN171010 Gila River Indian Community (GRIC)

I drive north bright and early. Sacaton exit off of I-10. I am directed towards a space resembling a court room. At the front of the room, the gentleman sitting to the left presides over the meeting, and four committee members (men and women ranging in age) sit at a long table, front and centre. Mr Shorthair is interlocutor for people whose business there concerns land use, building and permits. I am called to Mr Shorthair's table, as, perhaps, the fourth or fifth agenda item that morning. I am nervous and have cause to be; the presiding committee is a stern bunch, and I am a white person seeking to enter their land with "questionable" intentions. They ask me the purpose of my research, whether I have Japanese American ancestors who were interned in the camp, whether I intend to interview members of the community, what exactly I plan to do on site, and how and where my research might be published or presented. I have the kind of stage fright that takes me out of body and makes it hard to recall what exactly I say. But I am certain that I tell them I do not have Japanese American ancestors who were interned there. I

explain that my research, as an architect, seeks to reveal past wrongdoings, recurrent wrongdoing, considered in relation to contemporary executive orders. That I seek to reveal architecture's complicity in constructing environments used in the violation of civil rights. I explain the videos I made in other camps, approaching the committee at their table to point out details in the images I have with me. I explain that I will integrate these into a performance of repetitive constructing and demolishing of models of the historic and contemporary camps. This and future works may be published and integrated into this exegetical document.

As I speak to the committee, I get choked up, as I previously have when I not only verbally try to articulate, but also viscerally process, draw upon, be with and make present embodied experience encountering sites of violence or trauma. The knotted sensation in my throat makes it nearly impossible for me to breathe as a somatic response to toxicity. It is both an uncontrollable response to toxic conditions, toxic histories, and a response that I consciously work with in meditation. A form of breathing meditation which entails slowly, slowly breathing in, breathing in the suffering (of others, other species, the planet...), a toxicity which I visualise as a thick, bituminous, heavy matter—and then, as though one's body is a filter, exhale clean and purified air back into the world. Rather than the world being your oyster, you are the oyster purifying the world. It's a practice I don't do often, but it is in the fibres of my body. Speaking to the members of the Gila River community, my body acknowledges, and my words acknowledge my relative ignorance about, their trauma and that of their ancestors for over half a millennium. My emotion reveals my knowing that I cannot speak to them about violations of civil rights, about wrongdoing, about internment camps. They have experienced all of these forms of trauma at the hands of the US Government and their white neighbours since Cristobal Colon set foot in the *Indies*. Why on earth would they agree to allow yet another white person onto their land? Except, perhaps, that a story—of the camp within the camp—needs to be told, retold and urgently recontextualised in relation to unfolding events.

At the conclusion of my presentation Mr Shorthair advises me to wait in the main hall of the Government Centre for the meeting's conclusion and committee decision. An hour or so later, he finds me in the coffee shop, and lets me know that, to his surprise, they have approved my application. Mr Shorthair's surprise is due to the committee's recent rejection of an application from an east coast historian wanting to do on-site research about the camps. Perhaps the fact that I have not asked to interview elders made my application less invasive. Perhaps they are intrigued by the unusual methods. I suspect I will never learn their reasons. I do learn that I am granted access for several entries, and that a member of the community will accompany me during the entirety of each visit. I will be allowed to go to the camps and only the camps. With Mr Shorthair, we agree to three days—October 24th, 26th and November 1st, and, after another short wait and paying the permit fee, all is squared away. I will meet him at the Chevron station at the edge of the GRIC at 9 am on October 24th.

I make a few detours on my way home: to the adjacent towns of Florence and Eloy (Figure 29). This is Arizona's lucrative prison industrial complex, and home to four immigrant detention centres in addition to regular carceral spaces. My first stop is that farthest north— the only ICE-run centre, and the smallest of the four. I don't do more than explore what is apparent through the fencing from the visitors' parking lot. I am nevertheless taken by the violently flapping American flag that decorates the lot, and all of the signage on the fencing prohibiting this and that. I make sure to leave before calling too much attention to myself by photographing. I'm next off to drive around the edges of the FCC, and the CCA, both of which are private, and which I film from across the street, in the public domain. I've been forewarned that I will not be welcome on their side of the street. In both cases, I observe empty yards behind a double layer of barbed wire fencing. The facilities are two-storey tilt-up concrete constructions, with the typical vertical slit windows. The dustiness and seeming emptiness of these compounds is in extreme contrast with the fertile fields growing just across the way. At each site, I stand for a good several minutes, just holding still, thinking that the people inside are there only because

they seek a better life than the one available to them in their country of origin. Around the corner, a picnic table has been provided for visitors. This is a rare sign of humanity in the immigrant detention world. As I will see in Eloy, a vast machine for processing *illegals*, little accommodation is made either for detained or their families. The empty yards of fenced-in dust at Eloy afford yet another object of meditation—on architecture in service to oppression.

FN171024 Gila

I get to the GRIC lands a bit ahead of the appointment and make a point of picking up a few extra provisions at the GRIC store. When Mr Shorthair arrives, I follow behind him in his pick-up truck, through the reservation, past farmlands and occasional sheds full of hay bales. Once we cross a small canal, we're at the north edge of the Canal Camp. The plan is to loop around the perimeter counterclockwise through the Mesquite and Palo Verde that have started to overtake the roadway.

It's very slow going but, as we round the bend at the west end of the camp, it becomes apparent that we are surrounded by levees, or at least on the north, west and south sides. We come to a stop at what appears to be the midpoint of the southern-most road, adjacent to a raised concrete platform—the foundation of the former ice storage house. Standing on this plinth, I get a tiny bit of prospect over the camp and a prime view of a Saguaro—the lone Giant Saguaro (Figure 30a).

We explore a bit on foot. I do my best to visually communicate with Mr Shorthair and make filming decisions so that he can be confident that I do not film him. I make one clip looking along the Saguaro's landscape of folds, spines and the arms reaching towards an incredibly clear blue sky. There's no question that the Saguaro has witnessed the making and unmaking of the camp. The levees are apparent from here. The visual and physical relation to expanse is cropped by these human-made landforms, creating a particular sense of containment. Unlike the recent intern-dug canals in Poston, this land was shaped by the Gila community's Hohokam ancestors;

the irrigation channels supporting vibrant agricultural activity are hundreds, if not thousands, of years old.

We walk through the heart of the camp amongst concrete pile footings of former barracks. Poking out of the tops of the footings are rusty crumpled metal straps. These once held in place the posts, of sandwiched-together 2 x 8s, between which the floor joists would have spanned. Elsewhere, we find truncated pyramidal foundations, sometimes dislodged from the earth. As we walk, Mr Shorthair tells me he's escorted all of the former internees or their descendants who have come to visit the camp over the last several decades. He talks about cultural similarities between Native Americans and the Japanese. Certainly, the appreciation of silence, of nature, and sense of interconnectedness. I follow his lead, cultivating silence, only occasionally interrupting it with precise questions, and for clarifications about what I see or have drawn, so as not to make any assumptions.

We drive onward to the eastern edge of the site, where Shorthair shows me the remains of the separate Military Police area and flagpole. The low rumble of the highway comes into earshot.

We retrace our path, now clockwise, and, just before exiting the Canal Camp, we stop at the piles of rubble left by the US Army (Figure 30b). I approach the chain of mounds of slowly disintegrating, broken-up slabs of concrete, abandoned as though they had begun to restore the site to its original condition but left in a hurry. Shorthair tells me that at a certain point it dawned on the government or the Japanese American community or the GRIC that the site is of historic significance and should not be further tampered with.

We retrace our path out, over the canal, and then follow the arc of the canal west, with orchards of fruit or nut trees in sunken fields on our right. Mr Shorthair waits by the vehicles while I explore the southern end of the Butte camp. As I make my way through the overgrowth, I come upon building remains appearing as through an earthquake had erupted. Slabs are tilted up, broken, gouged. Mounds of rubble are heaped up all around. It is treacherous to walk through

this part of the site. I react viscerally to what I am seeing, sensing the violence and carelessness. It is painful and offensive to see the condition in which the US Government returned this land to its stewards. I am deeply ashamed by the scarred landscape (Figure 30c).

We follow the edge of the Butte camp, entering it at midpoint, taking a road that delivers us to the bottom of the Butte. We walk up to the peak where there's a monument dedicated to soldiers fighting or to veterans fighting in the war. Another visible crest, with reservoirs, marks the north-east edge of the camp where administration, hospitals and other functions were located. Just below the butte were the camouflage factories.

We descend the butte, and loop around the north sector, past the camouflage factory area which lies a good bit off the road, and then amongst remains of administration buildings. For the first time I see slabs with remnants of wood attached or stacked up, as though ready for removal. Other slabs have sections gouged out where piping has been removed. In other areas the slabs and wood were broken up and left in piles. We stop again to walk up the small crest at this north-east end of the site. Historic photos taken from this vantage point show a modern and efficient military compound. Before we leave the camp area entirely, we make one last visit, to the former landfill. Though not apparent, tons of debris are buried here.

We head along the same path by which we arrived earlier, past the orchards and, just about at the point where we should turn towards the gas station, another member of the GRIC stops us. Parked just behind him is a second car. Mr Shorthair is asked by his colleague to explain to the man in the car that his joyride is illegal. The middle-aged man, who grew up nearby, explains that he always drove around the reservation when he was younger. Mr Shorthair explains the restrictions in place, and that he is trespassing. Shortly thereafter the man is escorted out of the GRIC. An interesting glimpse into their governance in action. I, too, am escorted to the GRIC land's edge, and there Mr Shorthair lets me know that I will most likely be met by Cody Cerna when I return in two days time.

FN171026 Canal Camp

Up bright and early to meet Mr Cerna, more or less at the same time. My task is to record, both in my body and in video, the environs, spaces, traces, sounds and images of the Canal Camp site, and my labour. I've brought similar tools with me to those I had for the earlier site visits, plus several bundles of the paper bricks.

Arriving into the camp, we agree to park vehicles in the shade of a large tree at the north-east corner, where the main loop road divides between the camp proper and the military police zone. This east edge is where the industries were, and I intend to spend time where the wood ship model shop would have been. I brief Mr Cerna on what I plan to do and he remains in and around his truck in the shade. I unload gear there, repark my car, and walk down to my work site.

The task is a completely different order of magnitude from before. Not seventeen tiny wood blocks, though I have those, too. I have six bundles, each with forty paper bricks. I make a first action, installing a model in the midst of the long slab, exploring what appears through one camera that I place on the ground at an angle to the emerging pattern; the other is on the tripod, viewing the action frontally. I lay out block after block. I am not quite convinced, or not trusting intuition, perhaps due to previously received criticism cycling through my mind: "Why do we see you?" I respond: "Labour needs to be made visible". "Why are we seeing the architect performing?" This is just a person, the most available person, performing this labour. This is also an architect visualising a design, a past design, in its context. "Why am I installing this monotonous repetitive pattern into its landscape?" I am trying to make sense of recurrent, fallible acts that employ architecture as one of their weapons of oppression. The actual task feels markedly different due to working with the larger-scale units. These are not small toys that I can hold in my hand. Each brick/barrack demands a full hand-grip to hold it. It is both a 1:1 brick and a scale model barrack—an important ambiguity. I can perhaps hold a cluster of five; otherwise I have to wrap my arms around the bundle. Though lightweight, they are large enough

to be awkward, real. The camera on the ground cannot perceive the pattern; what is apparent is the ground slowly being filled up, and units approaching closer and closer. An action moving from deep space forward. But the oblique angle obscures the vistas that exist between the rows. The tripod camera catches this aspect.

By the third or fourth iteration, I relocate to the east end of the slab, with tripod and ground-level cameras both looking west. This viewpoint exaggerates the expanse of the slab and will also reveal the repetitive rows of columns. The *allée* vistas in between are part of the logic, as they highlight the brutality of the camp pattern as it was. The video first captures the sound of off-screen action, then slowly the bricks appear right up close, almost as if standing in between rows of barracks. The labour proceeds from near to far, with only the movement of feet and hands appearing at first. The sound of the bricks clinking into place, and the units used as spacers sliding away. The grey of the paper bricks and the concrete in contrast to the desert scrub, the creosote and sky. It keeps going on and on, row after row. Perhaps five or six rows later the squatting body of the worker comes into view and almost entirely fills the middle-ground of the frame before exiting the jobsite.

All that gets made gets unmade. I begin removal from where I started. Again, the sound of off-screen action precedes action in the frame. Eventually bricks are seen sliding into the frame, piling on top of each other, slowly accumulating as they're shoved from one side of the slab to the other. Eventually parts of a body, as the force behind this action, come into view, moving, pushing, until the front two rows have been entirely wiped away (Figure 31). In a second passage, the body re-emerges, now bulldozing the rear rows of barracks off into the opposite direction until eventually all is laid bare. Nothing but the hard, concrete slab again.

I bundle up the bricks, feeling I have done all I can with them today, and will observe and record other traces and spaces of the canal camp in the time remaining. I give the small blocks a go but decide to stick with the larger scale units from here on out. I make a few other types of actions

and video recordings, near the school slabs, the icehouse foundation. I take quite a bit of video, filming the environment, getting a sense of the wind, the ground. I return to the Giant Saguaro, filming it from four directions, with the different sunlight and landscape conditions behind it. Once again, the last actions of the day involve the piles of rubble near the west side. I record these from varying distances so that eventually I am just capturing images of the texture. No depth of field, no sense of space.

The day has filled and I am surprised by the latitude Mr Cerna has given me to do my own thing, undisturbed, uninterrupted. We will meet again in about a week, for a day spent in the Butte camp. As will Paul Shorthair, he leads the way back to the Chevron station, and waves once I'm back on the main road.

FN171102 Butte Camp

I commence at Butte camp's camouflage net factory site, where, near the roadway, I find broken concrete slabs, a giant tumbleweed of rusty barbed wiring, and more pile foundations with protruding metal straps. Seeing barbed wire is odd, given that reports claim that geographic location alone eliminated the need for fencing; perhaps it was used to keep prying eyes out of the camouflage factory area. Some of the footings still have wood post assemblies partially intact, made up of three layers of studs. I occasionally come upon markings in the ground made with stones placed in alignment, drawing some sort of boundary.

I have to travel by foot quite a long way from the road before more unique traces begin to appear—all kinds of broken-down wooden frames, animal bone, nails, metal cans, broken ceramics, clips, metal straps with intricate folded-over tabs and perforated holes. More giant heaps of broken-up concrete slab. The folded metal strips are the most intriguing, and I speculate that this was the outer frame from which the camouflage netting was stretched. I see no reason to impose anything external here; rather, I just attend to all of the traces of human and other forms of life and activity from the weaving that once occurred here.

Eventually, it comes time to move onward towards the north-east edge of the site. I observe wood structure traces remaining on many of the slabs. Sometimes they are sill plates where there must have previously been partitions. Others are more mysterious.

After making a walking survey of the area and observing some wooden frames installed on slabs, and other plywood assemblies lying on the ground, I come upon a number of cast concrete shapes. It becomes clear that there has been some pre-casting of concrete components. Unclear what their purpose is/was, or whether they are from the 1940s or more recent. But clearly this area has served as a pre-cast fabrication site from the formwork and castings that lie about.

In this place previously dedicated to construction, I make a number of small actions, once again using the paper bricks. In one, I build a cell; in another, I take a tower of bricks and transform it into a cell for one person, into which I then lie down. I make one action with the smaller bricks but the point of view of the camera is too low; the product of the visible labour remains invisible. In another action with the paper bricks I set up a couple of typical blocks and then, using galvanised conduit piping that I had in my car, I disrupt the pattern. From the wreckage I then reshape the bricks into a model of the adjacent immigrant detention space, and then that layout into a cell at 1:1 until I have no more bricks with which to build up the walls. I topple them over. I continue my practice begun in Poston, recording with one camera (my iPhone) at the level of the ground and with a second from an elevated (even oblique) position. This results in two views of the labour, one in which we primarily observe the labourer as if amongst them, but from a vantage that prevents understanding the pattern being made; from the second point of view, both labour and pattern are fully legible. I am thinking of the embodied labourer or internee's view, without the benefit of the government's axonometric or architect's plan overview.

Most interesting of the entire day, however, is the conversation I have with Mr Cerna. We speak about education, and the opportunities available inside and outside the community, about differing attitudes about these opportunities, what one might gain from each or both, and

different values concerning one's individual ambition versus responsibilities to community. As he speaks about inside and outside the community, at one point he refers to this place—this camp where we are physically present—as a "camp within a camp". I am surprised that he uses this language to speak not of the site of internment, but of the reservation created by the US Government for the Native American community. It is, he states, a camp. In the months leading up to my journeys to the camouflage camp sites I have been most troubled by the double invisibility of the camps within camps, as I have called them, of the US Government's appropriation of Native American land, on which they would then build camps in which to confine further sub-sub-citizens. Camps within camps, as Mr Cerna says. This no longer needs to be my private term for this condition. It has been called what it is by someone subject to it, by someone inside. While the Gila community is enclosed within lands which were the lands cultivated by their ancestors, this was not the case for the CRIC. The US Government displaced and combined multiple tribes in that reservation, forming a strange colony of IDPs. I am moved by Mr Cerna's frankness, insight, reflection, and curiosity. Before we part ways, I promise to follow up with some information about some classes I think might interest him.

FN180609 1968-2018: Performance, Protest, + Public Space Conference

Keynote speaker and former member of the Théâtre du Soleil Lucia Bensasson speaks on the topic of the company's formation and political engagement around 1968. She mentions the Cartoucherie, the company's home in the Bois de Vincennes, several times. During the Q+A, Bensasson volunteers that the Cartoucherie was a camp for Algerians during the (Algerian) war. I am already researching the razed CUEV campus in the Bois and want to know more about this space and its (in)visibilities. I introduce myself after her talk and we agree to meet once we are both back in Paris.

FN180619 Discrete Violence, ~~La Colonie~~

An evening at ~~La Colonie~~, Kader Attia's space in the 10th [arrondissement], is organised around the opening of *Discrete Violence, l'architecture et la guerre française en Algérie* [Architecture and the French war in Algeria], an exhibition created by Samia Henni based upon her recent monograph, *Architecture of Counter-Revolution* (Henni 2017, 2018). She speaks first in the panel and introduces the exhibition. Another panellist is *Funambulist* journal founder and editor Léopold Lambert; several colleagues have encouraged me to meet him, given that he's working on a book on the state of emergency law. The third speaker is Hassina Mechaï, a lawyer-turned-journalist and co-author of *L'état d'urgence (permanent)* [The (permanent) state of emergency] (Mechaï & Zine 2018). Henni speaks of the slaughtering and disappearance of Algerians at the end of WWII and the use of *zones interdites* [forbidden or exclusion zones] created along Algeria's borders and the *camps de regroupment* [internment or assembly camps] used to displace, contain and control the majority of the Algerian population in military-style camps. Papon's name is invoked several times. I get a better overview of the history leading up to the Algerian War and the state of emergency law. In the exhibition, I see the kinds of documents that are familiar to me from the WRA relocation activities—the official camp plans and movements executed by the French government and military in the Algerian departments.

Lambert shifts the conversation to the state of emergency law and the peaceful demonstrations and police brutality on 17th of October 1961. He speaks about this event, the various spaces in Paris that were used to detain and identify demonstrators, the event's documentation in films, and the annual meeting on the Pont Saint Michel to commemorate the drowning of Algerians. He mentions the Centre d'Identification de Vincennes (CIV) located in the Cartoucherie as one of the spaces used to detain demonstrators on the night of October 17th. The CIV, he states, where 1600 people were detained around October 1961, has no commemorative plaque as is the case for the various other sites of violence and *rafles.* The debate concludes with Mechaï's presentation of her research on the state of emergency law, its transformation from 1955 to today (Mechaï & Zine 2018). I am in attendance to learn about the impact of this law on the right to gather in public space. What I learn, however, shifts the trajectory of my research. Not only am I introduced to the Bois de Vincennes camp by name—the CIV—and other spaces used to detain Algerians during the war, but also the way in which the law has subtly shifted from 1955 to the present. Mechaï points out a critical change in the language; in 1955, one would have been identified as a suspect based upon committed 'acts', whereas today, suspicion is based upon one's behaviour. She points out the use of *notes blanches* (a manifestation of which I will see with my own eyes in relation to May 1968 a few weeks later in the Musée des Archives), unsigned, undated accusations, permitted as part of accusations. She also calls attention to the type of accusation, arrest, and process associated with it, a difference between dealing with judicial judges (circumstances under which one is innocent until proven guilty) versus administrative judges (where one must prove that the judge is wrong). Before departing, I purchase both Mechaï's and Henni's books and introduce myself to all three. The project shifts and finds its ground. Since February I have been looking for a concrete space created through the state of emergency law. This same Centre d'Identification de Vincennes emerges as the site of inquiry.

FN180710 Cartoucherie

I cycle from the centre of the city to the periphery, entering the forest from the west, and quickly become disoriented amongst the axial *allées* and looping roads. I eventually spot the chateau's dungeon tower, orienting me towards the bike station where I park my share-bike and then walk the remaining distance to the Cartoucherie for my meeting with Lucia Bensasson. I'm a bit early, so I take advantage to explore the grounds of the theatre compound. I'm keen to learn more about the site's function as a detention space during the Algerian War and also about connections between the Paris 8 campus community and the theatre during those years that they co-habitated in the forest. It takes me a while to find the right building where Lucia runs her workshops, as it's a bit off to the side from the other Cartoucherie buildings. Plus, it's being renovated, and thus wrapped with scaffolding. I eventually find the door and we go have a seat in her library space. She graciously invites me to have coffee and share some chocolates she's just been given as we chat. As the hour of conversation unfolds, I learn little more than what Lucia presented at the conference the month prior. The exception to that is the place. I am here, now, inside the larger Cartoucherie compound in the two-storey house where she leads performer training workshops. I visually soak in the posters and piles of books that convey fragments of the company history. And, after an hour, I thank her for her time and hospitality and excuse myself to explore the Bois, where I have not set foot in years.

I walk back towards the Metro to get a bike, but not without poking my head into the adjacent and vacant walled-off space pointed out in Lambert's diagram. There are no structures there, just a vast parking area. Once I have wheels, I ride the length of the Route de la Pyramide, past the turn-off for the Cartoucherie, past the hippodrome, but miss the turn-off to the Avenue de l'École de Joinville, and thus land up, via some other route, at the far west end of the Redoute de Gravelle, where the current CRA (administrative retention centre) is located. I approach just enough to see better but remain safely at a distance from all of the police, gendarmes and CRS. I take some photos and videos of the fortress walls, and barbed wire spilling over the top, of the

Vauban barriers and wood posts which are stockpiled in the yard. I knew that there were probably one hundred administratively detained immigrants and refugees behind the walls. But from where I stand, I cannot see any trace of them, any sign of life other than swarming police. Dusk is falling, and I pedal off, with an additional curve or two that inadvertently prolong my journey. I eventually find myself on the Avenue Daumesnil, which points me towards home.

FN180824 Musée des Archives.

In the midst of the main temporary exhibition space of the Musée des Archives is a glass vitrine. Within a thickness of about 30 centimetres are several layers of type-written A4 letters and reports, suspended such that one only occasionally gets a glimpse all the way through into the other side of the space. The police and other government agency documents are reports concerning which unions, student organisations, and so on attended what rally, event, demonstration. These are *note blanches*. While not explicitly accusations, they are evidence of the tracing of individuals' movements, their attendance at, their affiliation with, and participation in events potentially seen as threats to power. The scenography makes good use of obfuscation.

FN181020 Bois de Vincennes

After snooping around the site of the former CUEV campus, I return to the area around the Cartoucherie and chat with the guard standing at the sentry booth outside the cluster of buildings known as the Pyramide. I ask if she has any knowledge about this place ever having served as a detention centre during the Algerian War. She says, "No", but recommends that I head to the Archives Militaires which are held in the chateau. I thank her and make a brief stop there on my way back to the Metro. Today is not the right day for this as I have not done the research necessary to efficiently consult with staff. Moreover, everything indicates that the space I am looking for is under police control, not military. Some days it's hard to tell the difference.

FN181024 Préfecture de Police Archives

I don't know why it takes me so long to muster the courage to get here, but when I do finally get to Pré-Saint-Gervais, to the ugly 1980s building in the burbs, I feel different about what I am doing. It has far more gravity about it. I search the list of dossiers at one of the three terminals in this dingy foyer space, and, after several failed attempts, manage, with the help of the staff person, to request a particular group of folders on the functioning of the CIV. I lock my belongings in the assigned locker, and I head into the adjacent room, to my assigned seat, with the permitted items: pencil, blank paper, computer, and camera/phone. The two men who retrieve folders, and work behind the desk located off the reading room are sceptical regarding my request: do I have a right to look at this? Is it open to review by the public?

They give me one folder at a time. I'm fascinated by the materiality, module, and metalwork of this administrative paperwork. I handle folder after folder, *chemise* and *sous-chemise*, touch the sheets of type-written onionskin paper, carbon copies, metal corner-clasps and paper clips, and the administrative stamps. Reports. Charts. Budgets. It takes a while to bring my attention to where I want it—to attend to the invisible machinery of detention that is *between* the lines written on paper, to the spaces that are not represented, to the human condition that is not discussed. I try to read the negative spaces, similar to the *negative evidence* FA and Weizman refer to (2014, p. 749). Slowly, I examine paper after paper. I hold in my hands a document authored by Maurice Papon, a letter thanking a monsignor for a donation of 500 sweaters (1961). It hovers at the surface of my fingertips, exuding Papon's hypocrisy. This note, written by a perpetrator of crimes against humanity, and the other pages of in-humanity impress a different feeling on me; the fragility of the onionskin paper has the injured delicacy as if it were the battered skin of the interned bodies (Figure 70).

Deeper within the folders, I find the two folded plans. Strange discolouration with age. A red print, as opposed to a blueprint, accompanies a contractor's bid. Clearly some of the spaces

refer to a garage, given the labels; not clear what the other spaces are. Must read through the description of the proposed work to be delivered to decipher the drawing. The graphics and images in the product spec. sheets are clearly of the late fifties, early sixties. Images of microphones, speakers, and various other amplification and recording devices (Figure 65). The other long, fold-out drawing is even more cryptic. Just rectangles and a few dimensions. These are the only images in the archives, other than the ones that the words convey, or inadvertently created through bureaucratic paper-processing and material degradation. I photograph everything that the afternoon allows me the time to document. I depart at closing time completely depleted yet excited to get home, online and to begin to look for a cluster of buildings that resembles the one in the drawings I've found (Figure 72).

FN181219 Préfecture de Police Archives

How I spend my second session at the PP Archives takes a significantly different turn from intended, when I discover that my recent upgrading of system software has blocked access to the encrypted folder containing all of the images I'd taken during the first session. Momentary panic, yet, of course, I am in just the right place to re-request those dossiers and reconstitute the now inaccessible information. Thus, I cycle through the same folders concerning the general functioning of the CIV, information concerning the dispensary, material (in use and in supply), security measures, and interior renovations. I do nothing more than repeat the labour of photographic documents viewed during my first visit. It is now two months later, and I am no longer discovering surprises, but reviewing familiar information that has begun to formulate a clear picture, of the CIV in the former garage compound midway along the Route de la Pyramide and not in the Cartoucherie site. A few days later, I manage to access the contents of the previously inaccessible folder. It allows me to see how differently I looked at the same documents.

FN190207 Archives de la Bibliothèque de l'Hôtel de Ville

In one of Emmanuel Blanchard's essays, there is a footnote quoting meeting minutes in the Official Municipal Bulletin. These city records are in the archives of the Hôtel de Ville Library. I go through the various security control measures to enter the Hôtel and go up to the top floor. It's a special city library, but one I already have permission to access with my special collections card. The clerk sends me up another stairwell to the reading room, which is an elegant wood panelled space tucked into the Mansard roof profile. As usual, the process of finding the correct means of filling out the form to request the dossier is convoluted and requires help several times. But once I succeed, I am quickly given the thick leather-bound volume of City Council Documents. I am interested in the transcripts of Monday, June 27, 1960. Item #17 discusses the "reconquest of the totality of the Bois de Vincennes for the benefit of the Parisian population". There it is, the statement that the police still hold a space in the middle of the sports fields. But, more to the point, the detail: "a camp [is installed], 2.5 hectares in area, surrounded by barbed wire, used by the prefecture of police as a triage centre for North Africans" (Tardieu et al. 1960, pp. 367-68). All the rest is context; it concerns a proposal to historically classify the forest, which various council members argue against, stating that that will prevent the design and construction of modern sporting facilities or any other improvements to the Bois infrastructure. I regret that my mission is so rapidly accomplished and to leave this peaceful room for the noise of the city.

FN190209 CIMADE Archives, Université de Nanterre

Once again, I'm following the footsteps of footnotes. This time it is Linda Amiri's writing on the Algerian War that has me looking for La CIMADE's documents. I've searched online already and believe that their archives have recently been transferred to the BDIC special collections at the University of Nanterre. I've written to the head of the research area but have had no response from him, yet. It's Saturday morning, and I make the journey out to the Nanterre campus.

I'm met with a mix of success and failure. The archives themselves are not accessible today; the reading room is open but the staff that takes requests and finds the dossiers only works M-F. However, I sit for a while with the library clerk at the entrance to the special collections and make incremental progress. First, I explain what I am looking for. While he's not an expert in this area, he has enough familiarity with their collection's content on the Algerian War and Algerian detention to state plainly that the CIV was in no way located in the Cartoucherie compound. The CIMADE documents will confirm that, he assures me. We then take care of the basics—registering me as a new archive user (with yet another archive ID card) and introducing me to the search engine through which to place my requests. I'm all set to get to work, next opportunity I have to make the journey out there. I leave just a few millimetres taller, by grace of optimism's push back against doubt.

FN190214 CIMADE Archives

The morning of the 13th, Mr Petitjean of the archives department responds to my query, pointing out four dossiers that he thinks will be of interest. I request these folders once I get to Nanterre the following morning. Six boxes of fluted polyethylene arrive on a cart. Some of the folders within concern the longer-term detention prisons of Valdeney, Thol, Larzac, and St Maurice l'Ardoise where Algerians spent months to years. More to my topic are internal reports written by the three persons appointed to visit these prisons and the CIV on a regular basis. On Mondays, they go in groups of two or three to the CIV. When the leadership changes hands, they are refused entry and must pay a visit to the Police Captain in the city centre, who, under authority of the Préfet, demands the new CIV director to assure entry of the CIMADE team and no further interference with their social assistance (Malo & Guibert 1959). The CIMADE team continuously asks for improved conditions in which to meet the interned. They are surprised by the flagrant racism of the Police and guards, who, in one account, are unwilling to sit on furniture that previously served the interned population.

Another folder consists of tied-together carbon copies of all the correspondences between the CIMADE team members and those to whom they wrote on behalf of the interned (Guibert, Peyron & Malo 1959-1962). It is hundreds of pages thick, and I settle in for a slow unfolding of the CIMADE workers' daily labour. What arises are the names of the industries where the men were employed prior to detention, the prevalence of workplace injuries, the interruption to their physical care or workers' compensation due to their "disappearance". What strikes me as most curious, though, is the shifting nomenclature they use in referring to the place itself and the way the address is indicated. When it comes time to photograph a selection of images, I am keen to capture the range of names and addresses I find (Figures 67 and 71).

FN190317 Bois de Vincennes

I return to the Bois after a long hiatus, now knowing where to find the invisible CIV. I find it, but as a reshaped space. In the place where the CIV compound once stood, I find an active equestrian competition ground (Figure 69). The white stand course lies inside a split-rail fencing surrounded by earth berms and hedges; this creates a natural enclosure for competition spectators. A second smaller paddock lies beyond a hedge at what would have been the back of the site. Nothing, not a single thing, structure, or feature remains except the same empty space where the interned once walked in circles. It is now a place for horse-jumping hurdles. This weekend day, families of competitors fill the hillock and lend a jolly air to the place.

FN190321 CIMADE Archives

I return to the CIMADE archives, to follow up with research about demonstrations against the detention of Algerians that took place at the time. I find mimeographed fliers announcing the meeting point for a silent rally, 16h, April 30th (1960), at the Mº Chateau de Vincennes (Monod 1960a). Other fliers put this event in the context of prior silent rallies in Larzac (June 1959) and Thol (earlier the same month). Other type-set fliers announce a silent march the 28th of May (1960) starting at Avenues Gabrielle and Matignon, near the Champs Élysées (Monod 1060b).

The folder reveals the complexity of the situation, through union newsletters or other fliers that argue for peace in Algeria, but not the "loss" of Algeria from France.

I quickly have seen all that remains of paper documents and take the remaining time to view a video documentary of interviews with the human rights lawyer Jean-Jacques de Félice, made by a group of the scholars whose writing I have already reviewed (de Félice 2008). He tells them that he became an activist in spite of himself, was slowly called to this work, helping a kid whose father had been picked up for contributing to the FLN, then another, then the men themselves, then whole communities of Algerian men who found themselves held in arbitrary administrative detention, without recourse to legal, judicial action. Thus, similar to the members of the CIMADE, with whom he was in communication, de Félice acted through letter writing.

Whilst the scant folders and the Félice video brought me no closer to seeing the CIV, what I took away from this day in the archives was a sense of a thicker, more convoluted and difficult web to navigate. A far less black and white set of circumstances, yet one where I knew I still stood against France's colonial policies and the camp as a weapon to oppress ex-colonial subject-citizens.

FN190322 Bois de Vincennes

I return on a sunnier weekday, equipped with my buckets and gardening gear. I find the former CIV site silent, populated only by the occasional cyclist taking a break, or a solitary walker. I sit here a long while, enjoying the much-welcomed spring sunshine. Although covered with sand, the same earth remains a no-man's land, just in another way. I eventually get to work scooping up clean white sand from the edges of the grounds, filling my bucket about a 1/3 of the way. I then walk to the far reaches of what would have been the camp, over the berm, through hedges, until I am back at the natural elevation. I find a spot where there is neither grass, debris nor materials other than earth, and begin digging up scoops to take with me. Again, I gather about a 1/3 of a bucket full, with the intention of mixing these materials into some model making

material, for a negative cast of the camp. I then begin the long walk back to the Metro with my two blue buckets. About three quarters of the way, a man passes me and makes a comment about some kind of performance art. I smile, as clearly he is part of the tribe (and must be on his way to the Cartoucherie). I eventually abandon the idea of using this material in a physical model as all signs indicate that the way I render the CIV present, sensible, must be through im-materialities—voids, absences and shadows.

FN190327 Préfecture de Police Archives

I am the final months of my sojourn and desperate to find corroborating evidence of the camp's location, its form, its formation and demolition. I give the Préfecture de Police Archives another try. But, once I am there, I find that nearly every dossier I request is blocked and I cannot review it. If I want to access the materials, I will need to submit a formal request to the Préfecture de Police. The clerk at the reception is sympathetic to my plight. This is the third time I've met her, and she sees that I'm tenacious. In trying to help, she recommends consulting the RATP archives, as their busses would have been used, and somewhere their routes must have been logged. She suggests the Fire Brigade, as they might have documents showing a population of x persons in a building at such and such a location. She recommends looking for building permits at the City archives. To appease me, she prints out a copy of the Mandelkern rapport, which I can read on site, but not take with me. The document details the police brutality on 17 October 1960, and the deaths of both police and Algerians. A table in the document annex draws upon the city morgue register, listing deaths that may be related to the 17-20 October demonstrations. Entries from 19 October 1961:

> Body identified. Cause of death: strangulation. The person, found with his papers, succumbed to strangulation and beatings. According to the Police Justice investigation, he would have left his work at noon, exceptionally, on October 17.

> Body identified. Cause of death: blows. The victim was found in the Seine, with papers, in Argenteuil, where she lived. She had wounds to her head, but was also strangulated. According to the Police Justice records, she was last seen on 17 October in Courbevoie, when she left the factory where she worked.
>
> Unknown corpse, North African. Cause of death: firearms. Found in the Bois de Boulogne. According to Police Justice records, the victim was actually killed by gun, then immersed in the Seine. Found with the papers of another FMA, who later charged the police, she was only identified after several weeks of investigation.
>
> Body identified. Cause of death: firearm. According to Police Justice investigation, this grocer, found dead in his store in Nanterre, neither demonstrated nor followed FLN orders to participate in the merchants' strike of 19 October. The file suggests "FLN revenge" (Mendelkern et al. 1998).

FN190328 Archives de la Ville de Paris

My searches online showed two leads about archived building permits for structures along the Route de la Pyramide. I'm not particularly optimistic, but I need to try everything at this point. I arrive at this massive 1980s structure at the NE of Paris' city limits and go through the usual registration process. I have an ID made, lock my belongings in a locker, and proceed with the regulation clear briefcase and permitted items to the level of the archives—a luminous and voluminous space. I'm well assisted by the clerk, who looks through the call numbers I've identified, and helps me submit a request to consult these items. I'm assigned to #60, one of the more spacious tables dedicated to examining large architectural plans. When I retrieve the archival box, I begin to examine the dossiers concerning plans to transform the existing Cartoucherie and the Pyramide into additional services for the Parc Floral (or Floral Park). Vintage 1966, more or less. It tells the story of something that did not happen, as the Cartoucherie would be appropriated just a few years later by the Théâtre du Soleil. But a curious location plan does give more details of the forest's military history. (What I had not yet realised was that I had found *negative evidence*: no permits for the vast time period of concern. None from the beginning of the war until the late 60s, and only concerning the floral park and sports facilities further up the road.)

FN190401 Archives Nationales

At this point, I am losing hope that I will ever have any confirmation of my hunch about the CIV's true location. The underlying anxiety is no longer underlying. I have had red splotches on my face for six months now and have figured out it is not an allergy, but anxiety. This is it. This is my last chance. I go to Pierrefitte-sur-Seine, adjacent to the Université Paris-8 in Saint-Denis. The usual procedures, but even more modernised. I've already identified what I want to consult ahead of time and go to the desk to make my request: documents from the Ministry of the Interior's Office for the Protection of Individual Rights. There's a dossier from 1958-60 that includes documents about Jean Viatte's visit to the Centre de triage de Vincennes on 6 October 1960. I choose a work table, and return to the desk to let them know my seat number. I return to my place and wait in the vast elegant hall with criss-crossing structures outside the glazing.

Once I receive my box, with the usual cloth straps tying it closed, I lift the buckled-up dossiers out. Mine is one of three, at the bottom. I open it up. It has the same clasps that are on the kinds of dossiers we used to use in the office. There's not much to wade through. It gets right to the heart of the matter after a few cover letters under the usual folder covers. In little time, Viatte is in the details, describing the two halls and nine rooms, the number of beds and unrendered walls, the daily schedule, meals, atmosphere, length of confinement. It's all there. The verbal description matches the drawing to a T and it is dated 1960, well before the *Nuit noire*, well before efforts to increase numbers. This is the core space designed for 432 men. I lean forward and rest my forehead in my hands for a few moments and sigh deeply in relief. I then set up a few white sheets of paper against which to photograph the documents (1960) (Figure 71). There's a second folder to request, and that takes me through Viatte's subsequent three reports that refer back to his earlier description of the space (1961a; 1961b; 1961c). I wrap up not long before the archive closes, and take a moment to pause outside, next to the reflecting basin. I am relieved, deeply relieved.

Appendix VI: Studio Notes

SN1611XX spatial sketching

I carry out four workshops (Oct. 25, 29, Nov. 2, 7) involving improvised arranging and dismantling assemblies of objects using single-word prompts to generate emergent spaces and choreographies of labour. The aim is exploring a set of single-word rules structuring the improvisation, how adaptation and conflict between the participants' projects emergent from similar or contradictory instructions will be negotiated; how new ideas arise when participants become bored or discontent with their activity, or when they choose to appropriate, transform, or respond to others' actions. What becomes important is the collective effort. Through devices such as randomly selected word prompts and a code of silence whilst working, our attention is placed on working with awareness of one's actions, those of others, and the spaces and assemblages that emerged. I am drawing several choreographers', movers', and architects' explorations through improvisation, including Sheets-Johnstone, Bronet, and Manning. We respond continuously to these changing conditions. Instructions that one of us draws from the hat often conflicts with terms drawn by others. We find that we frequently work to counter-purposes.

We move from working with politically charged prompts and small objects within an expansive space into tighter constraints. I increase the size of the building components, reign in the spatial field, and adjust instructions, to place awareness on the space and body, rather than on making objects. We find ourselves more frequently in conflict and needing to negotiate. In our last session in a tight space, we all follow the same instructions and take turns improvising. After studying Beckett's *Quad* (1981), we do our best to enact the choreography. In our concluding conversation we remark on the tedium and comfort of repetitive action, and the unspoken negotiations of cooperation and conflict. I move forward from this exploration more attuned to the mental labour of live-designing, to spatial elements' contribution to creating multiple worlds over time; and the political nature of spatial labour.

SN161225 initial text-iles

How to unmake or render (in)visible specifying texts through acts of typing, redacting, whiting out, excising, correcting, transferring and perforating? I investigate through two-dimensional artefacts and videos, at first. My intensions are to focus attention on the language of the orders, produce alternative meanings through removal, invite imagined or actual revision into the gaps created. I explore how to make the content palpable, sensible, through the material, and eventually spatial and performative effects of the texts as text-iles. The earliest experiments explore editing or censuring information through visual obstacles, taking cues from the camouflage netting seen in Lange's photographs. Passages are covered over, obscuring meaning, but also creating the opportunity to interpret otherwise. I test this on an excerpt from Eugene Ionescos' play *Rhinoceros* (1960), which explores a community's seduction and embracing of Fascism.[53] The tests move through variables including writing/redacting implements (*Sharpie, Wite-out, X-acto* knife) and stroke type and mark length (Figures 33a, 33b). I conduct these prior to reading internee Yoshiko Uchida's description of receiving lacy, lacerated, censored letters, intuiting that there are multiple resonances with the experiences of the interned (Horiuchi 2005, p. 61). Whilst resembling the letters or the porosity of the camouflage nets, in the early iterations the blanks are motivated by Umberto Eco's reflections on the open work, or inviting multiple ways to read, perform, or construct new meaning (1989). I next intervene in FDR's EOs and then Trump's, employing *Wite-out*. In some experiments I leave only nouns, or the objects, visible; in others, just the verbs, the actions or performatives. Comparing these distilled texts, I am intrigued by the consistency of verbs—asserting power and instructing action—even though the subjects acted upon changed from text to text. In lieu of incising the paper surfaces as a means of censure, or redacting as a force that drives words back,

[53] Martínez initiated a reading of *Rhinoceros*; I initiated and developed material and graphic interventions into the texts.

out of sight and into silence, I pursue the practice of whiting out, a form of *sous-rature,* when taking advantage of certain paper transparencies. I see this as a practice that unmakes texts as *works*, remaking them as *works-in-progress*.

SN170326 unmaking drawing: Razing Manzanar I

I question how the drawing, the instrument that usually projects future conditions, could perform a revealing of the (in)visible natures of the four sites, where little, if anything, remains. Rather than creating archaeological drawings that dot in where things were or creating demolition drawings that show what is to be removed, I challenge myself to perform the unmaking of the drawing. I explore options. I could digitally delete the drawing, though from a performative perspective that seems rather uninteresting. I could use different kinds of erasers to remove pencil or ink from vellum or mylar, or eradication fluid if the drawing were a sepia print on film. I could use *Wite-out* (though that's not really what architects do). I consider the material practices at the time the WRA drawings would have been made—ink on vellum—and the corresponding means of erasure or revision. FSA architects would have employed a flat-blade razor to scrape ink off a paper surface. I make a first test with a print onto A4 vellum of the Manzanar camp—the first camp I draw. The effects of the erasure—the traces left in the paper and the scrapings that pile up—intrigue me, so I continue to explore this. Working quickly with what I have at hand, I make a video of the second or third attempt. Essentially, taping my iPhone at an oblique angle to the table allows me to record the action in a way that gives the impression of an embodied, perspectival view of a landscape. I save the drawing as well as the razor and shavings. I compress the length of the video footage 8x**,** resulting in the rapidity of the hand movements resembling the beam of a laser-cutter in action, accompanied by a constant, shrill sound (Figure 34a). The outcomes of this experiment, titled *Razing Manzanar* (2017), compel me to explore how the performed erasure could reveal the difference in what was left behind, what the viewing angle of the video recording can reveal. I am compelled to question the drawing's scale and to see the impact that it has on a performance. I wonder how differently

the performed action is perceived, if performed live before an audience or performed for camera and re-projected.

SN170419 Othering and Othered

Another early experiment explores weaving, excerpting and redacting. In *Othering and Othered* (2017), co-authored with Tucson colleague Ana Martínez, we exploit the medium of the graphic essay to test visual inter-weaving past and present, alternating lines from governmental utterances (FDR's and Trump's EOs) and placing these in dialogue with statements by people impacted by them. We redact drawings, tracing over eye-witness photographs. While not literally intervening in the text, the graphic weave and images afford an opportunity to focus on the content of the statements themselves—on the sense of being othered, the experience of displacement, their interaction with government administration, the physical conditions in the camps, and labour performed there. I draw upon my prior experience choreographing the performative reading of a co-authored media-rich web-platform essay, *Shuttling* (2015). The space of *Shuttling*'s web pages invite movement between text, images, as well as images and videos employing text. Working within the constraints of 2D print media, *Othering and Othered* explores performative reading of the text-iles comprised of different tones and textures, texts and images, shifts between past and present, authority and subject (Figure 33d). The text-ile invited readers to shuttle between pages, and piece together the events from fragments.

SN1704XX drawing camps

Architectural drawing is an iterative practice and one that varies in its purpose; one reason why I draw is to come to know a place. For the camouflage-camps, I have WRA masterplans to refer to—the drawings that served as their score for performed deployment. These documents inform my act of drawing each camp, knowing from experience that the process is an effective means of projecting myself virtually into the erased spaces. This slow labour of drawing enables my coming to know the camps and preparing my eventual journeys to the physical sites to look

for what, if anything, remains. It takes time, and movement between WRA drawings and the sites themselves as archives, to obtain the measurements of the core components. In the disembodied digital space of software programs, I lay out guidelines in a syncopated pattern—20' then 40'—in one direction, and more varied in the other—40, 100, 40, 20, 40, 100, 40. I array the block, attending to the spacing, repetitions and anomalies between. Each site has the same core DNA but varied. I draw, cross-reference, and correct. When I eventually journey to the sites, I mark up my drawings, and reflect. Repetition, a repetition that is nearly oblivious to context, reveals itself; a repetition and patterning even oblivious to the polar coordinates. What must have mattered to the WRA was the efficient layout on a rectangular page (Figure 23).

SN170531 walking (meditation)_room for a family

I'm conscious that I have been neglecting moving as a way of coming to know for a few months. Thinking about how I have often come to know spaces, I decide to use my body as a measuring device. It is how I measure a space I am standing in, a space that I want to come to know better and draw accurately. My body is the measure. It is also the practice for getting a feel for something I am drawing, but that does not yet exist. This back and forth between drawing on paper and measuring/drawing with my body seems an appropriately portable practice, and one that I can not only do in the Sites, once I get there, but any place. I begin doing this in spaces of transition, at empty intersections of streets and in plazas, thinking about the families in transit, uprooted, destabilised, on their way to some place that is barely liveable, that they will need to call home. I think about this as a walking meditation for someone living in limbo, living in transit, living in a cell of space that is equivalent to all of the other cells in all of the other internment camps. I begin this whist in transit myself between one continent and another (Figure 27d).

SN170610 unmaking drawing: Neuengamme erasure

I tease out some of the questions arising from *Razing Manzanar I* whilst attending PSi#23 in Hamburg. Prior to arrival, I research the Neuengamme concentration camp, located just outside

the city, and make a drawing of the camp plan.[54] I set myself the challenge to perform an erasure and partial redrawing live. I accompany this with a pre-recorded audio track of my voice reading passages I've written about erasure, whiting out in art, camp histories, Robert Smithson's theory of Site and Non-site, and Yvonne Rainer's choreographies of labour. Similar to what I've done in my studio, I tape my iPhone to the conference presentation table, and using *Airplay* software, channel the live video from phone to laptop to digital projector, so that peers in the room are able to both observe my live labour at the table in front of them, 1:1 and in elevation, as well as from a hovering perspective captured by my phone and projected onto the wall behind me. My drawing and erasing labour include scraping away the various barrack buildings and labour camp, whiting out this work site, drawing a Modernist school building plan over the whited out area, and then whiting that out. This sequence follows the site's history of erasures and constructions. I collect the drawing, shavings, and razor as traces of the performed labour. Fortunately, peers in the room take a few photographs, prompting me to think about a multiplicity of perspectives to be captured, and what the relation between them might produce (Figure 34b).

SN170626 Razing Manzanar II

A few weeks later, I return to the Manzanar drawing at A3, to recalibrate relations between my body, the drawing, iPhone camera and projector/projection, and to use spatial arrangement, light and dark, to make a clearer statement about the labourer—as an (in)visible, in this case silhouetted, labourer. At The Window,[55] I set up a table parallel to the white wall illuminated by a digital projector. At the end of the long table, I rig my iPhone at an angle, making a groove for it to sit in out of two taped down pencils. The angle is regulated by a long ribbon of tape. I tape

[54] I visit Neuengamme prior to performing this erasure, photo documenting and video recording my walking-measuring actions, including embodied measuring of an exhibited bunk bed.

[55] The Window is a gallery and urban lab run by choreographer-artist Catherine Baÿ; I am A.I.R.

to the table a printed drawing of Manzanar, in the iPhone's view, and place drawing tools nearby. I make the wireless connection of phone to computer to projector, don my white lab coat, and take a seat at the end of the table, opposite the iPhone. Its view is projected onto the wall, providing the only illumination in the room. I am generally outside the beam of light, and thus, seen in silhouette by the camera set up on a tripod under the projector. I am the draughtsperson performing the mundane, repetitive labour of erasing the plan of the Manzanar camp according to the old-school technique. Repetitive, short, scraping motions with the razor between thumb and index finger scratching bits of ink, bit by bit, from the surface of the vellum. It's extremely tedious, bringing to mind Ukeles' observation that labour takes all the time (Ukeles 1969). My hand cramps up easily. The archivist gloves I'm wearing fit poorly and have already begun to rip; I am attentive to how I hold the razor, so that this rip isn't seen. The detritus slowly builds up on the surface of the paper. It's a relief to pause from the scraping action, and sweep up the shavings into small piles out of the way of the next bit of work to be done. It's monotonous, rhythmic, goes on and on. The detritus piles up, and I sweep it aside, in longer gestures, into accumulating heaps, mimicking the mounds of rubble that I come upon in the Gila Camp months later. I continue scraping, with every effort to erase the drawing, but I am only marginally successful in completing the task. The ink resists total removal, leaving a palimpsest, a haunting. The camp refuses to disappear. The sound of the scraping razor against the surface of the paper also lodges in my ear, lingering long after the action ends, as a high-pitched, insidious, scratching. All the while, the live feed projection of the action fills the wall beside me, exaggerating my gestures, amplifying the sheet of paper into a landscape as if seen from a low-flying plane. Once I have passed over the entire drawing, I amass all of the small piles of shavings into a heap to one side, near the camp's entry road, as if to cart it off to a land fill. A toxic mound. I then put the razor aside and take out a marker. I draw two short lines—representing the reconstructed barracks—before putting the cap back on and deeming the task complete. I sit

back into my chair and exhale. Thirty-five minutes have passed without looking up from my task. I pack up the traces of the action—erased drawing, razor and ink-paper shavings, archiving all.

In the next days I cut and edit the recording from a 35-minute action to 18 minutes, at normal speed, titling the video *Razing Manzanar II* (2017). It captures complexity—presence and invisibility, a multitude of modes of witnessing, the drawing slowly being scraped away, and the accumulating detritus that the act of scraping produced, making evident that erasure does not make things go away. Traces linger and haunt in another form. The less shrill but nevertheless aggressive sound of scraping contributes an important effect to this action (Figure 35).

SN170707 erased space | material trace

installed text-ile and drawing/erasing/redacting

I continue my text-tile explorations, experimenting with the material on which to make the whiting out. From standard office paper I move to architect's *calque*—a stiff translucent vellum—and even thinner trace in rolls. Enacting the whiting out on *calque* and trace allows the original text to remain visible, though in reverse, from the opposing surface of the paper. Given an opportunity to make an installation/event at The Window, I confront decisions about how and where within the space to present the whited out executive orders. The Window occupies a storefront, with floor-to-ceiling glass separating the white cube interior space and the pedestrian street outside. Perhaps it is the translucency of the *calque* itself that suggests my installing the sheets on the glass, rather than on a more normative surface, such as a wall or table. The glass-mounted *calque*, with its whited out opacities facing out to the street, mediates eye-level views between interior and exterior. Whilst one can read the non-covered words from outside the gallery, in order to see what is hidden underneath the *Wite-out* one needs to enter. There, the text is revealed in full, though backwards, luminous where light filters through the *calque* and darker where the *Wite-out* blocks light (Figure 33c).

This siting of the whited out text produces several effects. The first is the association between text and textile. The enclosure-mounted *text* performs as spatial mediator as well as mediator of information, light and view, relating to *textiles* as primordial architectural enclosure. Architect Gottfried Semper identifies textiles as one of the four classifications of architectural technologies (2004)—flexible and woven. As a second effect, the siting of the text on the glass choreographs the public's movement. I install all of the paper-based artefacts on the glass, mostly to allow them to be perceived by the public without entering the gallery, to make the matters that matter sensible to the forum regardless of gallery hours. The rear wall of the gallery, onto which I project the live action, *Quicklime Camp*, is also visible from the street (Figure 34c). However, the majority of the text, hidden by the *Wite-out*, and the descriptions of what once appeared but is erased on other glass-mounted sheets of calque, is only perceptible by looking at the mounted pages from the inside. Thus, the sheets of paper compel people to move back and forth between inside and outside. A third effect is the papers' camouflaging the view to the outside world from the inside. The calque masks most of the view at eye level, except for what peeks through the cracks. These effects—the camouflaging and mediating role, enclosing and choreographing—were not premeditated but emerge through thinking and iteratively testing the placing, spacing and orienting of the sheets onsite. These discoveries go on to inform subsequent installations.

quicklime camp

The last of this early drawing/erasing series of experiments shifts in many ways. From the architect's familiar work surface, the tabletop, I shift to working on the ground; from the scale of a sheet of paper, I enlarge the action to the scale of a street; from a performed erasure, I move to a performed drawing, and allow the public's feet and weather to do the erasing. Several "what ifs?" occur in the interval between invitation and action. What if the drawing is the scale of the gallery floor and filmed from above? If not erased, but drawn, what kind of template or tool is necessary to make the drawing? What medium can easily be cleaned? I consider each,

examining how each combination of responses to variables will take advantage of the place and time of the event—a long summer day at/in front of The Window. Full scale, on the street, with quicklime, and a paint roller on a stick[56]—again, things I scrape together quickly—emerge as the optimal means. Considering the viewing of the drawing (and documentation) in the context of previous experiments, I rig my iPhone in a spiderweb of scotch tape in the open window of the gallery's mezzanine level, and, similar to Hamburg, network the phone to computer to projector, so that the live feed of the action is projected simultaneously on the gallery wall downstairs, visible from the street. One can witness the drawing in close proximity, live, or see it as if from an elevated and oblique angle, framed and reprojected inside the gallery. The drawing itself is made of short white markings, the width of the roller, against the black pavement. The broken lines of this abstract pattern are easily misinterpreted as *I Ching* hexagrams, except that there are a few grams too many. In order to keep track of what I need to paint on the ground, I draw a miniature version of one camp (Gila Canal Camp) with marker on the cuff of the (same) lab coat. The pattern is easy to remember, but, if I need a score to follow, it is there. Referring to my left wrist may give the impression that I'm checking time on an invisible watch. It slows down and punctuates the action of painting the lines. The very (in)visible labour occurs in a matter-of-fact way, and once completed, it, too, quickly becomes invisible. People walk over it as though it doesn't exist. Rain has the final say, slowly washing away the drawing over the following days.

I present the video documentation of the action three months later at Exploded View, and peers remark on the obliviousness of some people and attentiveness of others.

SN170809 Making | Unmaking camp (models)

Following Smithson, I explore the dialogue between Site and Non-site, but with the intention of bringing ephemeral actions conducted on Site into the Non-site through video. Given that I

[56] I had not yet read about or seen Sean Lowry's overpaintings at that point. I was more concerned with the performative doing and undoing of the drawing, the (in)visibility of my labour, and with the modalities of viewing.

cannot intervene in the camp sites in an enduring way, I ephemerally install and then remove small scale models. Whilst in the sites, the intense landscapes and climate conditions move me. Back in the studio, I am struck by the contrasting scale between the tiny wood models and the expanses of space in which I install them. The action of installing and de-installing is similar but not identical. From site to site and day to day I change the cameras' points of view and my proximity (and apparent scale) shifts, from far away to giant (and eventually gargantuan when I go to Gila). Back in the studio, I test conveying the recurrent nature of the camp, organising the three clips in a looping structure, similar to a musical round or cannon. To express the multiplicity and simultaneity of camps, I reject linear sequence and opt for a multi-channel structure to relay between clips. I adjust the scale and align the horizons, to focus viewers' attention on the changing intensities of wind, the landscapes in the distance, and the shifts in scale/proximity in the action. I place Manzanar first and on the left, Poston second and on the right, and Santa Anita in the centre and last, thus moving from far to near. Whilst I find the sound of wind and the wood blocks on the macadam compelling, and the looping structure to be interesting, several aspects are less successful; the action is too far, thus difficult to understand in the Manzanar clip. The figure overwhelms the task in both this and Poston. I conclude that the Santa Anita clip most successfully leverages the toy-like scale of the model to make a statement: the miniature scale model makes child's play of circumstances that have huge impact on people's lives; the scale model imposes an abstracting distance between the designer / commissioner and the human reality (Figure 28).

SN1709XX making bricks

I'm not convinced by the toy-like nature of the wood blocks and change my strategy concerning model material and scale. Images of drying adobe bricks arrayed under shade structures and of the interned labourers fabricating scale models of ships prompt me to explore building up, and then undoing, scale models of the camps as a performative action. What to make these out of, at what scale, to speak to the histories and be in accordance with my own eco-ethics of making?

In their memoires internees frequently wrote about making do and using scrounged materials to fit out their dwellings, make furniture, and other items to create some sense of comfort and dignity. Working with found, recycled and re-purposed materials is integral to my practice, and something I can do. Adobe, a material under one's feet disappears when not attended to, suggests that I transform some readily available, non-building material, one that disappears, and has no value, into my bricks.

The print media and airwaves overflow with talk of fake news, prompting me to consider making my scale models from the real/fake newspaper that will otherwise be recycled. I put out a call asking people to contribute their real news, in part to create an opportunity for conversation, a forum through which to let people know about the local camp histories, and to involve them, even if peripherally, in the endeavour. I collect and receive deliveries of real news from friends and colleagues in the community over four months. I test different ways of making bricks from paper, comparing ripping to mechanical shredding; soaking versus soaking and mixing with wheat paste; mashing in a metal pan versus plastic mould; air drying it under the sun versus in the shade. Ultimately, a rhythm sets into place, defined by the size stack of newspaper my shredder can ingest in one session, the quantity of shredded paper I can soak in a plastic tub (min 24 hrs), the amount of soaked and strained paper I can mash with paste and put into moulds, and the amount of outdoor space I have for the bricks in their various stages of drying. The critical variable determining daily production and labour time is my allotting 1.5-2 hours maximum to the most physical tasks: the straining, mashing and moulding of matter into the eight folding moulds (Figure 44).

The brick making is a mindless, meditative labour made mindful by listening to David Harvey's lectures on Marx's *Capital Volume 1* (2008) all the while. I feel connected to the tradition of labourers over centuries who, as discussed by Jonathan Rose (2001) and by Rancière (2004, 2012), re-imagine what is available to the senses, bringing literature into labour time and space from which it is usually exempt. While Harvey's voice—explaining Marx's theories of surplus

value and circulation of capital—fill my kitchen, I labour. I cook wheat paste.[57] I mix 2 scoops from the cool batch of paste with 16 handfuls of mashed paper in a 10-gallon bucket. Physical labour—hunching over, plunging my fists into the moist pulp, working my fingers through knots of paper, distributing the gelatinous paste, and pressing fistfuls into the taped-up moulds made from recycled fluted polyethylene sheeting.[58] I pound the pulp until the mould is filled and then tape it shut and prop it to drain. I then rotate the bricks that are air-drying in my side yard. It takes approximately 5 days for bricks to completely dry and become more or less odour-free. The stench of printers' ink never leaves the bricks, and as they accumulate in stacks and bundles in my living room, the house increasingly exudes a *parfum de travail.* By September 25th (the Exploded View event), I have fabricated 240 bricks. I manage to produce close to six hundred by the time November 17th arrives. Though short of my goal, this is enough to create a camp model filling the vast interior of the Sundt Gallery.

SN170925 Spatial Labour @ Exploded View

installing drawings and videos

Initially, the intention is to test *Othering Collected*, an engagement activity co-authored with Ana Martínez. I arrange use of Exploded View gallery and micro-cinema for a one-day event, but there's a small fee; I take this as a prompt—to take responsibility for the fee and make the most of the occasion, testing as many ideas related to *Intern[ed]* as the day will permit. I will install drawings and videos, test building and unbuilding models, and perform an erasure as well! This calls for a charrette to finish the remaining camp drawings: correct the drawing of Santa Anita to include the outline of the present-day mall and complete the three Poston camp drawings. I

[57] Dilute one cup of organic flour into 1.25 cups of cool water. Transfer mixture into 8 cups of simmering water. Whisk. When the mixture returns to a simmer, reduce heat, and continue whisking another 2 minutes. Remove from heat. Cool and refrigerate.

[58] These sheets were reject silkscreened lawn signs, saying "Black Lives Matter" or "I would be pleased to have you as my neighbor" in Arabic, Spanish and English, donated by the local print shop, the Gloo Factory.

also decide to incorporate the present-day detention centres and prepare drawings of the four in the nearby towns of Florence and Eloy, Arizona (Figure 29).[59]

I initially test hanging these drawings, printed on calque, on a string strung across the space, perpendicular to the main gallery walls, thinking of the way internees subdivided interiors of the barracks for privacy. Quickly it's apparent that, given all of the activities of the day, it will be best to install the 2D images and iPads for the three videos (*Razing Manzanar II, Making and Unmaking Camp* and *Quicklime Camp*) along the wall. In the final scheme, I hang the whited out FDR executive orders then the exclusion zone and camps from left to right, followed by Trump's EO and the four local contemporary detention centres (Figure 47a). I prepare a pamphlet identifying the sites and offering important statistics: dates of operation and maximum population. After I install drawings and iPads, I set up two video cameras. I place one in a corner of the mezzanine for an oblique "surveillance" camera view. The other I locate as the ground-level perspective.

making unmaking camps

Once the drawings are hung, we attend to exploring the cycle of model (un)building. I have six bundles of bricks at Exploded View. With Ana's help, we snap chalk lines on the concrete floor as a reference grid for laying out the models. The first one we build is the ICE Eloy Detention Centre. In spite of using the isometric drawing I've prepared as I guide, we get the orientation of the bricks wrong the first time (Figure 40). Rotating them flat, the pattern of pavilions and yards emerges (Figure 39a). An important trick we discover is using bricks as spacers; use what you have handy, if at all possible, to eliminate the need for other tools. Leaving many of the

[59] Ten days prior I meet a colleague and learn about the visits she and her students have made to these spaces. Some are private and some are publicly run, with a notable difference in quality of food. She reports that families have great difficulty seeking to meet with their loved ones, spending hours waiting outside the centres in places without shade. It is prevalent for centres to relocate the detained from one to another without notifying families. The whole system, it seems, is set up to make it impossible for families to meet with their loved ones.

blocks in place, we transform this arrangement into a model of the Florence Correctional Facility. The sound of the paper bricks on the concrete slab is interesting, a medium- to high-pitched hollow sound. With the help of a gallery visitor, we shuffle the brick arrangement to form a cell at 1:1—the kind of solitary cell used during WWII. The jump in scale from 1/8" =1'-0" to full scale, from object to space is jarring. I walk its interior, imagining what it would feel like if we had enough bricks to build the walls higher. Horridly claustrophobic! We begin to pull this cell apart, brick by brick, then demolish it with grander gestures, immediately reappropriating the bricks for our first scale model of a camp—the generic block pattern, repeating several times. We discover more about using the bricks as spacers. This trick will alleviate the need for snap lines next time round. We repeat the blocks twelve times, leaving a fire break space in the middle. The model remains in place much of the day, becoming a strange background for other activities happening in its midst.

Othering (Collected) test drive

We announce the engagement activity beginning at 1 pm.

> You are particularly invited to participate in *Othering (Collected)*. Through this "reading and redacting salon" the intention is to develop textual and visual material for the larger creative work *Intern[ed]* that reflects "reading" of political and spatial invisibility within historical and contemporary texts. The materials generated through this salon will be shared, through projection, during the reception and also be collected for potential integration in *Intern[ed]*.

I had developed the idea of the writing activity happening around a portable workspace—an unfolded suitcase—calling it the *en-counter*. The morning of the event, I gather the writing and redacting tools, the ethics forms and printed-out texts, all of which fit into slots or wells in the writing surface. The last bit to make is the mast to hold the camera at a distance from the surface. We'll use this to film or photograph people's hands in the act of redacting, revising, reworking the texts.

Everyone who comes to the gallery, regardless of their motivation, ends up participating in the editing activity; some do this collectively; one makes a small sculpture out of the long bands of text. However, people don't use the suitcase as a writing surface, or rarely, given that it sits on top of a table. I speculate that this will function better when we are sitting on the ground at the *Othering (Collected)* event in three weeks. Its smooth interior surface will have a true purpose then. One participant liked the suitcase's "secret" nature; the normative suitcase exterior hides the tricked-out interior.

Towards 5 pm I remove the *Othering (Collected)* artefacts. I have photographed the (collected) images of the modified texts that we will project at the end of the evening.

live performed erasure: Santa Anita

I set up a drawing of Santa Anita which will allow me to not just raze, but also explore the transformation from past and present by sweeping up the razed ink-paper mix into the shape of the structure currently on site—the Arcadia shopping mall. After rigging the iPhone to capture the action from the slightly elevated angle, I connect phone to laptop to projector. While this is the low-flying plane view that captures the erasure of the miniature site, the camera on the mezzanine will capture the 1:1 live human labour from an interior surveillance camera view. I change into the mid-century male draughtsperson's garb: a white button-down shirt and tie, with tie flipped over my shoulder. I sit for the erasure, but occasionally stand, twisting and leaning over the table, tie still over my shoulder to keep it clean. I'm uncertain about the obvious costume but I am porting the conformist uniform one would have found in any of the war-time architecture-engineering offices. I am embodying the architect-draughtsperson complicit with the military effort. The costume drums up my memories of working in a corporate architecture office and the obliteration or travesty of women architects dressed in male suits in order to conform and suppress all that is feminine as well as non-corporate / military. I'm at my draughting table, and just do my work. I do not make eye contact as I'm focused on the task. I

change my posture and point of view to the drawing several times. I pause and flip the orientation of the razor once or twice. I get the usual cramps in my hands. I generally shave in the direction of the lines, though I get frustrated and shave the ink off in diagonal gestures at one point. I'm thinking that the more disciplined and rigorous the action is, the more powerful the effect. I finish the task, pushing the shavings into the shape of the mall (Figure 34d). A new set of questions arises, ones I have not thought about before. How do I conclude? Do I step away from the table? In the future, should I be the performer or should someone else execute the task? What would happen if there were several of us who did this around a table, filmed from above? That could be quite powerful, and different from the perspectival view of these places. Can I bring the video footage of the live labourer and the perspectival view of razing together in a video? The end is clumsy. I stand back from the table. And after a moment, I make a brief statement about what just transpired and respond to questions people have about both past and present internment and detention centres.

SN171019 Othering (Collected) @ UA Poetry Center

My collaboration with Ana Martínez on *Othering and Othered* has led to our proposing a three-day engagement activity during *Thinking Its Presence*, a conference focusing on ephemeral archives, creative writing and racial issues. At intervals, before and after conference sessions, we invite attendees to graphically edit text excerpts latent with spatial and political othering—Historic US Government laws, amendments, as well as recent Tweets. This is the site for which I designed the *en-counter* already tested at Exploded View, as well as the web interface if people are interested in engaging in a less exposed, public manner. Our aims are to learn which texts resonate with people and how they creatively edit, annotate, redact, white out or otherwise revise the texts. How can the act of intervening in the text alter the perception of it as previously definitive and closed, and thus revealing the potential and provisional nature of these legal and spatialising texts? Those who participate sign the ethics forms (hidden in the en-counter pockets) and I video and photo document their performance of writing, their *thought in the act*.

We collect and organise this documentation to project it onto the building in the evening, as our ephemeral archive. The first day is most successful; people are still fresh, energetic and curious. Many participants take pleasure in going beyond editing, to draw, collage or otherwise engage with the texts. Several comment that the activity is very satisfying, refreshing, pleasurable, both from the standpoint of physically making/doing something at a conference and from a sense of agency to comment, critique, rebut, redact, curse, reflect on the texts presented to them. Several aspects do not work well or as expected. Most of all, there is little to no audience in the evenings for the projected ephemeral archive, and thus no forum for discussion.

SN171025 Intern[ed] spatial sketching

Intern[ed] begins to take shape and the main form of labour I envisage is performing (un/re)-making models, as tested at Exploded View but at a significantly larger scale. The model making, like all of the other labour, takes time, lots of it. I will need helpers to build the models in November, but also want to involve others in ways that create a forum for conversation. I put out a call inviting students, artists, architects and anyone interested in the community to participate in workshops in which they will learn the history, how to read the score, build a model and then, at the end of each session, participate in a looser *space-in-the-making* design improvisation. I hold four sessions, each with four to ten participants. At each, I cycle through the above steps. I film and photograph the various exercises (Figure 39b). In addition to the trick/constraint of measuring with the bricks themselves, I impose a few other rules. The first is functional silence; I'm interested in our communicating through our bodies, gestures, and actions rather than speech. It obliges us to look in each other's eyes and it creates a focused energy in the room. I also ask that we all squat or sit on the floor, rather than bend over from a standing position. Everyone finds a way of moving that works, ergonomically, for them. One person develops the brick-brick-slide technique for spacing. They explore the reverberant sound when placing the bricks on the slab. We conclude the evening workshops improvising. One group produces straight walls; another, wavy walls; another, a diaphanous ring wall; another, a

vaulted hut or oven; a figure eight; a vault using a body as the centring structure. We laugh a lot when we're done. I bundle up the bricks in their packages of 40 each evening and hope that some of the participants are intrigued and motivated enough to return to participate in the performance-installations.

drawing Spatial Labour > Intern[ed]

Intern[ed] aims to assemble the experiments so far—drawing/erasing, whiting out texts, and text-ile enclosures, building and unbuilding models—in such a way as to make sensible the recurrent, cyclic nature of the camp as a spatial phenomenon. Other goals include rendering labour visible, revealing the full cycle including unmaking and repetition, inconclusiveness, futility, and agency to do other than what is instructed. Whilst erasure of drawing concluded the performance of *Intern[ed]*, drawing played two additional roles**.** The first of these was planning the main action—the assembly and dis-assembly of barrack/brick modules into scale models of the camouflage-camps and contemporary detention centres. The ~~im~~material labour of drawing was again a means of coming to know sites/galleries. This action would first be tested at Exploded View (SN170925) and then performed in the Sundt Gallery. Iteratively, as a projective act, I scaled camp plans to the scale of the bricks (1/8" = 1'-0"), overlaid the patterns on the Exploded View and Sundt Gallery plans, shifting and rotating them, trying to find overlaps between groupings of blocks. Exploded View's floor could contain just a few blocks while the Sundt could contain the smaller camps in their entirety; larger camps would be cropped or continue outside or into adjacent rooms. Drawings enabled me to visualise the field of bricks filling the gallery, and the shifts between patterns.

The second role the drawing played was visualising these shifts and functioning as score. The one-day event at Exploded View was an opportunity to test-drive installing bricks in five different formations with the assistance of volunteers with little or no knowledge of the history or spaces—a typical camouflage-camp, the three nearby contemporary detention centres, and a

1:1 cell. Drawings would be essential tools to convey the pattern into which we'd set the bricks. Thinking through the options of architectural drawing conventions, I chose to make this first score using parallel projection, given its traditional use in graphic instructions. I prepared isometric views of the five figures, annotated with the quantities of bricks in the x, y and z directions, and printed these on A5 for use at Exploded View. Interpreting these instructions proved clumsy, raising questions about the scale and type of the drawing, accessibility to them (one copy per person, or one pinned onto the wall?), and the need, perhaps, for training participants in advance (Figures 40 and 41).

The outcomes of this experiment led to my holding workshops/training/recruiting sessions, assisted by drawings in diverse formats. At the outset of each workshop, I presented plans of the camouflage-camps, and offered an overview of the history. I then explained, with the aid of a typical block drawing, the layout of barracks in a block, and rhythm of built spaces to gaps between structures. One brick corresponded to one barrack, in length, width and height, at 1/8" = 1'0". Through iterative play participants found relations between solid and void, using two brick widths to measure the spaces between barrack rows, and one length as the space between columns. With the aid of drawing and practice putting bricks into place, participants would master the layout of blocks (Figure 39b).

The challenge would then be to arrange the blocks, with gaps and anomalies specific to each camp. This led to my devising an accordion, back-pocket cheat-sheet, that each participant could have with them. This score contained a drawing of the block layout as a reminder, and other drawings, in the sequence in which they'd be built, indicating the pattern of blocks and gaps for each camp. Interspersed between drawings/instructions for building different camouflage-camps were pages indicating where and when participants should build models of the contemporary detention centres (much more compact structures) or had the opportunity to improvise making something at 1:1 scale in relation to each participant's own body and comfort. The score also was an essential tool for visualising the dramaturgical structure of the

performance, its movement between past and present, between control and freedom or chaos, concentrated or expansive occupation of space. It revealed the loops recurrent within. The back-pocket cheat-sheet would become another object contributing to an environment in flux, and a point around which stillness would occur, similar to the paused action when referring to the cuff-drawn score. The camouflage-camp drawings would go through another iteration in developing and performance of *States of Exception.*

SN171117 performing *Interne[d]*

day 1

I assemble a core team, including a few peers and students, to perform the labour of model un/re-building with me and to document. I pick up and distribute cameras to the documentarians the night before. I prepare the space, beginning early Friday morning, shuttling gear from home to gallery, printing and assembling the cheat-sheet scores, hanging the projector from the catwalk, and setting up the two others on their trolleys. I set up tables on opposing corners (one for text-work and the other for erasing). I rig the scrims that define the space of labour, the camp, once the through traffic of the workday ends. Chairs go into the gaps along the perimeter. I distribute traces of the informing archives and the production (moulds, paper, paste, buckets) around the room, to prompt curiosity and movement and reveal my invisible labour (Figure 38). I install drawings on the walls that lead into the gallery and the drawing to be erased on one table. The other table (central command) is where I white out the executive orders at the start (FDR) and conclusion (Trump) of the event. I fail to rig a support for my iPhone the first night, so I wind up holding it in one hand while I white out with the other. A friend's curious five-year old son is drawn to the table, like a moth to light. He stands there watching as globs of *Wite-out* fall onto the long banner that is the EO. No re-wind. This is live and we are moving forward. My Friday crew is led by Andrea. He initiates every new action, starting with building the Santa Anita array which is the most brutal and unvaried pattern. While

others carry on, he begins to un-make this model, starting from the point where he began, transforming it into Manzanar. Others join him to complete the task, but before long he's off making a model of Eloy, or Florence, or Gila. I focus the projections of videos I've made on Site onto the Non-site scrims. In re-editing, I slowed the videos, distorting the sound into a low rumble that adds a disquieting undertone below the rhythmic clacking of bricks hitting the concrete floor. Twice, the rhythm of building camp models is punctuated by chaotic destruction, and improvised building (Figure 43). Ana gleefully makes sudden destructive moves and then crosses the floor, pushing her accumulating heap of bricks. Andrea is more the architect, stacking bricks into sinuous walls and body shaped enclosures. Lizzy, who missed the workshops, helps out in whatever way and wherever she sees a need. Dorsey slowly traces the perimeter of the confines, all the while pointing her video camera at the labourers like a sentry on duty. I move between making and unmaking, keep pace, punctuating the making by reading excerpts into a microphone. I occasionally rotate and re-scale the video projections onto the Non-site scrims (Figures 42 and 43). The cycle closes and signals a return when I regain my table to white out the recent executive order and a guest architect exuberantly erases a drawing of a contemporary camp he has driven by many times (Figure 45).

At night's end, I review: the timing is off, dragging. Projected videos of actions carried out in former camouflage-camps, and of contemporary detention centres, are too faint. The materiality of the enclosing textile is problematic; its opacity creates neither the effect of mediating or camouflaging as the paper on glass had done, nor is it opaque enough for the projected imagery to be legible. The audience clearly feels inhibited about exploring; they sit only in the chairs located close to the entry. Reading into the microphone feels stiff and forced.

days 2 + 3

I attend to these issues in the next days. I eliminate artificial lighting, except for the projection; I paper-over the glass enclosure of the gallery and overlay additional layers of white textile on

the translucent scrims at the size and location where projections occur. All of these improve the legibility of projected image and focus attention on the defined room within the room. I get a mobile microphone. I redefine my tasks and trajectories, distributing my texts around the space, choreographing my movements (Figure 46a). I remove the audience chairs so they must find their own place within the space. I encourage my crew to invite the audience to assist them with their labour (Figures 46b, 46c).

1

Drawing upon J. L. Austin's idea of the performative, by which utterances produce effects in the world, we may consider government utterances, such as Executive Orders, as performative spatial texts, ones that produce spatial conditions. For example, Executive Order 9066 brought into being military exclusion zones, including the entire West coast and Southern Arizona, and martial law practiced therein.

Architects working under the Farm Security Administration in 1941 and 42 were implicated in assisting the Wartime Civil Control Administration and War Relocation Authority in planning eighteen so-called Assembly Centres, inhabited by more than 110,000 persons between March and November of 1942, until ten new "Relocation Centres," today referred to as internment or concentration camps, were constructed. The WRA provided minimum shelters to "warehouse" up to 10,000 persons in each camp. Historian Lynne Horiuchi asks the poignant question: "What would you do as a professional architect if you were asked to design a concentration camp (or internment camp) for your colleagues?" Architects Garret Eckbo and Vernon DeMars, in spite of their liberal leanings, consulted on and were contracted to design "bits and pieces" of these camps, including staff housing, and recreation spaces, schools, and assembly halls for the camps where their former colleagues were interned. While the blocks of barracks that comprised the majority of the spaces and buildings of the camps, Eckbo and DeMars worked into the interstices of the camp fabric, designing spaces of representation and civic participation.

2

Scribing texts, uttering words and drawing lines are performative acts; they produce things and conditions in the world. Beware the convolution of "American exceptionalism" with America in a "state of exception."

Giorgio Agamben unpacks how states of exception, as currently practiced in France, arise, stating that

> The camps… were not born out of ordinary law, and even less… a transformation (or) development of prison law… they were born out of the state of exception and martial law... The camp is the space that opens up when the state of exception starts to become the rule. In it, the state of exception, which was essentially a temporary suspension of the state of law, acquires a permanent spatial arrangement that, as such, remains constantly outside the normal state law.

Writing this as a reflection on Hannah Arendt's *We Refugees* and European camps of WWII, Agamben reminds us of the presence of myriad contemporary spaces, including the *zones d'attente* of international airports, that we should rightfully call camps.

3

> *Between the actual site … and the Non-Site itself exists a space of metaphoric significance. It could be that "travel" in this space is a vast metaphor… Let us say that one goes on a fictitious trip if one decides to go to the site of the Non-Site. The "trip" becomes invented, devised, artificial; therefore, one might call it a non-trip to a site from a Non-site.* ~Robert Smithson

"The complex dialogue," Pamela Lee states, "between (Smithson's) Site and Non-site is that of the work made in situ… and its synecdochal displacement as an 'indoor' earthwork framed within the space of the gallery: photographic documentation and maps of the site itself, or geographical specimens taken from each place. 'Both are present and absent at the same time'," Lee continues, framing Smithson's theorization of entropy "against the backdrop of process art... a theory and practice of the art that concentrated less on the making of an art object that was *formally proper* and *finished* than on an art that reveals the processes of its making, or 'unmaking,' as the case would have it." Lee's reference to *unmaking* points to Gordon Matta Clark's performed cutting and excising of building fragments in works such as *Splitting* and *Bingo*. Both these and his subsequent works—in "inaccessible" locations or structures, generally slated for demolition—were performed for still or video camera, thus capturing the disappearing act of the labouring artist in a space destined to disappear. Building upon Smithson's ideas, Matta Clark also displaced excised building fragments to the Non-Site of the gallery.

Smithson's exploring "absent and present at the same time," and Matta Clark's performed unmaking of architecture informs the dialogue I am constructing between physically remote sites and temporally inaccessible architectures, between there and here, then and now, miniature and mediated, full scale and embodied.

Rather than hold on-Site performance apart from Non-Site documentation, I am exploring performing the enfolding of *there* and *here,* conflating the space between by reconstructing Santa Anita, Manzanar, Poston and Gila in the virtual space of the computer, and then enacting another kind of trip over the surface of the drawing. Being *there* and *here* through the embodied erasure, and suggested demolition, of the architectures of confinement.

In awaiting the occasion for my own displacement there, I began iteratively enacting two kinds of trips—two forms of making the absent spaces present. A first being *there* and *here* through the embodied erasure, and suggested demolition, of the drawing of architectures of confinement— in dialogue with the normative labour of making visible through drawing enacted in the architecture studio and construction that occurs on site. A second being *there* and *here* has been through the embodied mapping of measures of spaces of inhabitation that were once there—a bed for an individual, a room for a family, or the entire length of a barrack—inscribing these spaces of living in limbo onto other transitory spaces, spaces of passage.

4

> *A man dressed in street clothes picks up a 1x6 piece of milled timber and moves it to another location within a vast space. A moment later, a man and a woman, similarly dressed with the addition of protective gloves, cooperate to pick up and relocate a full sheet (4'x8' or approx. 122 x 244) of galvanized or similar sheeting. Soon after another man picks up a long column of dense foam, about 16"x 16" in cross section and relocates that in the space. Elements are organized in piles and lines, as though in a lumber year, staged for construction, or part of an expansive installation of minimalist sculpture. In the background, we see projected film clips, including WC Fields, and overhear a conversation between a man and woman discussing the human relations within a Bertolucci film we do not see.*

Yvonne Rainer's *Carriage Discreteness* as well as *Parts of Six Sextets*, merged the task-oriented choreography, that Rainer and others in the Judson Dance Theatre were exploring, with found, readymade and minimalist sculptural form, and with collaged-in film offering social commentary. Referring to her 1964 performance *Room Service*, Rainer recalled that there was "(s)omething ludicrous and satisfying about lugging that bulky object around, re-moving it from scene and re-introducing it. No stylization needed. It seemed to be so self-contained an act as to require no artistic tampering or justification."

According to Elaine Scarry,

> *(the)… attributes belonging to "making"… can be summarized in three overarching statements. First, the phenomenon of creating resides in and arises out of the framing intentional relation between physical pain on the one hand and imagined objects on the other, a framing relation that as it enters the visible world from the privacy of the human interior becomes work and is worked object. Second, the now freestanding made object is a projection of the live body that itself reciprocates the live body: regardless of the peculiarities of the object's size, shape, or colour,… it will be found to contain within its interior a material record of the nature of human sentience out of which it in turn derives its power to act on sentience and re-create it. Third… the created object itself takes two different forms, the imagined object and the materialized object: that is, "making" entails the two conceptually distinct stages of "making up" and "making real."*

The assumption is that the labour Scarry refers to results in something. And yet labour, as opposed to work, often results in immaterial things: care, knowledge, experience, affect. Often the result has no material duration (i.e. the food on a plate to be consumed), and that same labour will need to be repeated again and again. Several spatial performances explore the futility of labour, calling our attention to *making, maintaining, unmaking* and *iterative re-making.* For example, in Francis Alÿs' *When Faith Moves Mountains* we witness the expenditure of energy by five-hundred volunteers in the futile physical task of moving a mountain. Mierle Laderman Ukeles reveals the maintaining of the built environment specifically, beginning with her *Hartford Wash* and continuing this focus on maintenance labourers through her residency with the NYC Department of Sanitation. By framing labours that are often temporally out of sight (by their occurring in the middle of the night) she critiques and subverts architect Hilary Sample's proclamation that "maintenance is obscene" Even more obscene is the process of unmaking, unbecoming and becoming *formless* whether with a wrecking ball or chain saw. Gordon Matta-Clark's *Bingo* and *Splitting* attenuate and celebrate the unmaking process, offering the possibility to question the undoing and dwell with the undone.

5

In the *Mind is a Muscle* program notes, Yvonne Rainer writes "… the seven main characters remain onstage at all times: while some perform, others watch." Her decision that no element (human or non-human) leave the stage goes beyond the pragmatics of the Judson Church space, and suggests a political ecology. In proscenium performance spaces, with curtains and wings, actors and material constructions may appear and disappear; they may go *away*. But an ecological perspective makes evident that there is no *away*, really. The myth that things can disappear (be unseen) or be thrown *away* and will stay away is a wilful misconception that supports imperialist and capitalist economies in which human and ecological externalities are unspoken,

invisible, condoned costs. Rainer's insistence that all bodies remain on stage, in the space, performing or observing, undoes the myth of disappearance, makes visible, and perhaps questions current systems in which some participate and some only observe. Jacques Rancière's idea of politics as a *distribution of the sensible,* an organization of who and what sees and is seen, hears and is heard, helps read Rainer's work politically.

6

To erase comes from the Latin *erasus*, from *eradere*, meaning to scrape off, shave, abolish or remove. To redact is another act altogether, coming from the Latin *redactus,* and *redigere,* meaning to drive or force back. While both render something invisible, redacting often involves laying something over what exists, rather than removing it, and whiting out and blacking read very differently, invite different responses. Several issues are at play in my exploration, exploitation of these three ways of intervening in drawings and texts. Erasure (of the internment camp drawings) and whiting out (the government orders) both move towards invisibility, though that may not be the sole intent. These acts lay a ground for a new drawing or new text to emerge.

Erasing or whiting out are powerful acts—sometimes sly, sometimes malicious, sometimes playful. The most frequently cited is Robert Rauschenberg's *Erased de Kooning Drawing*. The silence, absence, and blankness of this erasure and of John Cage's 4'33" and Jasper Johns' white flag paintings exemplify an "Aesthetic of Indifference" that according to Moira Roth also refuses politicality. Taking up this issue twenty years later, Jonathan Katz counters, stating that in the hostile political (and homophobic) climate in which Rauschenberg's erasure and Johns' all white flag paintings were made these techniques were means to covertly critique both the machismo of abstract expressionism and to avoid being identified as the "other" during the McCarthy era witch-hunts. Underlying the erasures and whiting out, Katz points out, is a "dense concentration of metaphors dealing with spying, conspiracy, secrecy and concealment, misleading information, coded messages and clues." Sean Lowry's overpainting of charged symbols such as flags and national boundaries can be argued as yet another politically pregnant whitening out, engaging viewers in seeing and unseeing simultaneously, creating afterimages, that are just under the perceptual radar.

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Night #3 is an entirely different experience. It is still raw, rough, but richer, with chaos, discomfort, speed and duration all factoring into the feeling of the camp. The feedback in this final forum and through the online survey illuminate both the felt experience and space for improving my craft. We commiserate, and I conclude a long evening and weekend bumping out

with a few extra hands. My knees have been continuously moving me between ground and standing for days. My hands are raw from four months of brick making. I come to a stillness and awaken to a swollen knee and to post-performance sorting and cleaning that takes another week.

SN181231 relocating practice

I pack up my Tucson life, put into storage, and depart with two suitcases. My next studio spaces will be at the Cité Internationale des Arts.

SN180322 working in progress (spatialised textiles/drawing)

A showing at the Cité affords further exploration of the text-textile relationship, and its/their roles as spatial definer and mediator at a smaller, more intimate scale. Through drawing and embodied practices, I've developed deep familiarity with recurring spatial modules—the smallest corresponding to the bed, the next to the area per person (~83 sq ft), and that within a room for one "family" (20x25x8'). In order to continue exploring nested volumes, or spaces within spaces, I choose to nest the volume allotted to one individual within the space of my studio. I explore this using text-ile as the envelope and mediator between inner volume and outer volume. I shift scale and support for the text from A4 *calque* to scrolls of trace, and from digitally printed type to handwritten text. To accentuate the flimsiness of the text-iles, I suspend these rather than attaching them to rigid, self-supporting frames, thinking of Ann Hamilton's textile enclosures (2000), as well as Do Ho Suh's translucent nylon rooms (2003). In hand-writing the orders, I do my best to mimic the serif fonts of WWII-era typewriters for FDR's EOs and the font styles and sizes found on the White House website for Trump's EOs. Rather than whiting out directly on the text I hand-write, I apply the *Wite-out* to a continuation of the trace-paper, equal in length. I drape these scrolls over wood dowels, suspended at eight feet, the height of the underside of barrack roof-trusses within the camp. Curtains or lack thereof, blankets hung on clothes lines to create privacy screens, posted bills on walls, cracks in the floorboards—all

inform material and spatial decisions. These and many other decisions draw upon details that either I directly experienced in the camouflage-camp sites, have been documented by witnesses or written about in the internees' memoires. During the open studio, visitors circumnavigate or move between interior and exterior of the room that these panels define in order to piece together fragments of a story. Site and Non-site images appear on the outer walls of my studio, whilst the orders and drawings float in the centre of the room, defining the space of one individual (Figures 47b, 47c). I am not yet thinking of it in those terms, but I am already choreographing the public to enact a re-performance of my own forensic labour, to move in order to draw connections between different kinds of evidence.

SN180531 States of Exception proposal

As with earlier iterations, site analysis informs the types of instruments to exploit (drawings, models or texts…); forms of labour to perform upon or with them; and visual, spatial and performative relations between witnesses, performers and documenting cameras. I make a site visit to the JdP. I am, on one hand, intrigued by the museum's section, and the potential of taking advantage of that—utilising the ground-level ramp, a balcony above it and a cavernous space below it. The large, glazed south wall of the lobby also catches my attention as a potential drawing surface. If this is the site, how might viewing and documenting reveal different protagonists' perspectives? This glass surface is under the watch of an exterior-mounted surveillance camera and has the potential to be seen by two interior cameras, frontally and obliquely. I wonder, "Is it possible to document a performed drawing/erasure on this glass surface through the security team's monitors?" Would it be interesting for museum goers to pass through the lobby, barely perceiving a labourer working, cleaning the glass façade, and only on their return to the lobby become aware of the drawing being produced or erased? Considering these opportunities in relation to constraints of museum operations and programming, I decide upon the vertical glass enclosure as the optimal site, suggesting a performed drawing.

I return another day to measure and photograph, draw the existing conditions, and in the drawing begin to aggregate patterns from the various camps, thinking about how the margins of the windows invite anomalies in a similar way to the margins of the camps themselves (Figure 48a). Drawing helps consider the scope and scale, anticipate duration and fatigue of making and erasing a large drawing. In parallel, I project forward to winter and consider weather, temperature and daylight at that time of year, materiality of the drawing surface and *ink.*

I hope to meet again with the curator to discuss the idea before sending a written proposal. After several missed connections, it is time to draw and write, and I send her my proposal for an erased drawing on the exterior surface of the south facade of the lobby (Figure 48a).

SN180820 window work

Over June and July, I draw and erase on the windows of my studio, testing different pens and inks. Walking through the city, whilst shops are closed for holidays and renovations, it occurs on me that the white material applied to storefronts of shops under renovation may be the answer—*blanc de Meudon*. It is a ubiquitous material for hiding construction, hiding labour. It is also a material that is hard to control and requires spiral, gestural movements in its application. It's about as non-military and uncontrollable a drawing material as there is, other than dirt. I enquire about the availability of the petite galerie at the Cité to test options large-scale. I negotiate use of the space two days in late August, just prior to concluding my residency. I measure and then draw the petite galerie window to determine the scale and pattern of the camp drawing to perform as a proof of concept. I design and fabricate a stencil to use to draw/erase the block pattern and draw a layout of construction lines to guide placement of the stencils. I test the *blanc de Meudon* recipe, tools and gestures for applying it on my studio windows first, in drawn and erased versions. I test the possibility of filming the action with my laptop's camera. I gather materials and gear, and on the first day of the trial, I lay drop cloth, set up cameras and laptop, and apply the *blanc de Meudon*. In a second action, I erase the pattern

of the camp using the stencil (Figure 48b). I also explore writing the FDR executive order, through erasure, with various implements. I find the drawing/erasure to be rich and layered, but the text not—too illegible, matters of scale, precision. I end the day by erasing the entire drawing, after receiving a few peers' feedback on this first version. As I clean up, a man who has been lounging for several hours in the grass across the street comes over to ask why I erased what I'd spent the whole day doing. I explained the idea behind the action, and he accepts that I did what needed doing. The next day, I make a second version, using the stencil to guide my drawing, rather than my erasing of the pattern. I set up similar documentation processes and, again, invite my peers to have a look and discuss the strengths and weaknesses of the two versions of the drawing/erasing (Figure 48c). I share images of the test with the JdP curator and just before departing Paris discuss the project with her over the phone. She is interested in seeing this realised but is concerned, with changes at the museum and the late date, that it may no longer be a possibility. We discuss the option of my making the work at the Cité in partnership with the museum. We leave it hanging, for her to discuss with her JdP colleagues and the directors at the Cité. *On vera*. (We'll see).

SN181005 displacing non-site to non-site

Upon returning to Paris, after six weeks on the move, I quickly learn from the Cité curator that the JdP museum and Cité are in agreement to produce the work. Given the late date, the event will not be possible at the JdP, and will instead take place at the Cité Internationale des Arts. There is some confusion about where exactly the action will occur, and I insist that the drawing/erasure must be performed on the Cité lobby façade, not the petite galerie, so that passers-by and residents of the building see the labour in action as they go about their day. After another round of conversations, my proposal is approved. We discuss dates and other factors. December 10 is set as the date.

Erasing and redrawing are part of the ~~im~~material labour of making up. Having learned that the event will now occur at the Cité I return to the drawing board, embracing the contingency of site. My labour cycles back through the same kinds of pre-design explorations—field measurements and photos—reshaping the proposal in relation to specific opportunities the Cité façade affords, redrawing to fit the surface, refining the spacing of blocks to more closely approximate the size and population of the camouflage-camps. I draw the process of drawing—the doing. I consult the video recordings of my tests in the petite galerie that document the time each task took. I extrapolate from this the time necessary to perform the larger drawing, in positive and negative, and its erasure (Figure 50).

SN181110 webs of relations

Drawing time affords my considering the time of day, daylight/darkness, and duration of the visible labour of performing drawing and erasing. I map out the tasks over time and ask if it should transpire over a day or days. This drawing enables me to consider the usually invisible labour of setting up tools and materials, breaks needed for hot meals, and eventual erasure and clean up.

Drawing time affords thinking through relations between tasks and labourers. Who will perform, assist and document? I put out a call through the Cité, amongst peers, and students, asking for volunteer performer-labourers. A few people respond, and I invite each for lunch, dinner, drinks, some food and conversation about the project in my studio. I offer my time in exchange for their time. In addition to the performer-labourers, I've learned from *Intern[ed]* that hiring a production assistant and technical assistant will be essential to my focus and performance. I recruit one paid person for each of these tasks—Rana and Blaise. I draw up a list of materials needed, putting out a call for tools to borrow, and slowly acquiring *blanc de Meudon*, buckets, hats, gloves, painter coveralls, string for the construction lines, sponges and rags. I find sheets of cardboard to transform into the giant erasing shields. I organise use of two ladders and

painters' lights. I refine the timeline and, a few days ahead of the event, I gather the crew on site, so that crew-members can get to know one another, become familiar with the place and scale of the drawing to be made, and to test the material and or action that is the task they have indicated they would enjoy doing. Rana shadows me. She will take responsibility for making sure everyone knows when and where they need to be and has the tools available for their task.

SN181124 rendering / documenting states of exception

Meanwhile, there is the planning of the documentation.

I build upon the conceptual framework established through *Intern[ed]* regarding modes of representation corresponding to the different protagonists' points of view. I begin to sketch ideas for recording the event from what I refer to as the government's, the architect's, the labourer's and witness points of view. The government's is from an elevated position that captures the overall situation, such as the view from a surveillance camera or the low-flying plane. Its drawn analogue is the axonometric view. The architect's (as well as the choreographer's) is the orthographic view; a view parallel to the planar surface being depicted. In *Intern[ed]* this was the plan view seen from the catwalk. For *States of Exception* this will be an elevation view of the façade. And then there is the interned labourer's view. This is the embodied, present, moving perspectival view. For this event, I consider wearing a body camera. Then, of course, there is the witness. The public will be the witnesses, and I will invite them to share their images directly or through Instagram.

I return to ideas from the original proposal which seeks to make the labour hyper-visible (outsourced, on the building facade), under the gaze of surveillance cameras (on the JdP's exterior), and in the peripheral vision of museum goers. The Cité lobby affords similar conditions. It has a large glass surface, subdivided by mullions. Inside, there is the reception desk, and residents and building users pass through all day long. There is seating where people tend to congregate, and video monitors. Between reception area and seating there is a change

in ceiling height, and the edge of this soffit seems a perfect place to install cameras to capture the orthographic elevation view. I consider making small shelves for laptops, to record the action in a way similar to the trial run but decide that renting *GoPros* will be a safer option. Outside, I can envisage installing a surveillance camera on one of the outboard columns of the building.

I run an exhaustive series of tests—of camera locations, *GoPro* settings, battery life and recharge time, plus file download time—and share the outcomes of this study with Rana and Blaise (Figure 60).

I remark that the performance necessitates not only drawing the thing to be done, but also the tools to be fabricated to assist in our task. It requires scores and schedules to direct our actions, equipment layouts, and labels. There are multiple forms of *performative instruments.*

SN181201 Unbecoming

I'm aware that the action to be performed on the 10th is very abstract, and only presents the WRA architect's view. The government perspective and executive order is absent, as is the embodied perspective of the interned labourer. I am also aware that, whilst I have performed erasing and whiting out, I have not performed writing at any point, thus the loop of making and unmaking is not fully represented. I enquire and manage to borrow an old Remington typewriter, and begin to explore the physical act of typing on this old machine, as well as the sonic and rhythmic qualities of that action. I type and type, and eventually manage to video-record the entirety of my typing FDR's executive orders, in a plan view, so that the focus is on the text appearing and the type hammer hitting the page. This is punctuated by my returning the carriage to the left of the page, with its particular sounds. Thinking about this loop, I also record underlining parts of the text and then whiting it out, bit by bit (Figure 55a).

Things get complex as I begin to overlay a drawing of one of the camps (Poston I) over the typing. Is it possible to reveal the making of the drawing as well? I've not explored that, performatively, until now, except in the drawing on the street. I pull the digital drawing apart into separate

layers with the centrelines of the pattern, roads and irrigation channels, then blocks of buildings. I introduce these one by one, and then zoom in as the plan drawings become marked up with revision bubbles, as typically used to convey a change to an architectural contract document. The bubbles indicate where demolition has occurred, until the last drawing conveys the current site condition (Figure 55b).

At the midpoint of the video I introduce a fragment, then another from the government's propaganda film of volunteers building Poston (Figure 20) as well as a segment from a clip I made in an abandoned and dilapidated barrack adjacent to Poston II (Figure 24c).

The video is dense with information. Too much, perhaps, but it offers some context and other protagonists' perspectives of the camp. We set this up so that it runs in a loop all day on the monitor in the lobby. Its location is such that visitors must choose between watching the disappearing live labour on the façade or the labour of the camp's coming into being and its unbecoming on the screen.

SN181211 traces of *States of Exception*

There is always more invisible labour after the performance. Not only are there the hundreds of *GoPro* photos in folders, from the surveillance and lobby cameras, but also the video from the body camera and a separate set of audio files from the microphone I wore all day. And there are the images that witnesses gave me on thumb drives, dropboxes, and through email and text message.

And then there is the dust. We did our best whilst cleaning immediately after the performance to collect all of the dried *blanc de Meudon* that fell onto the plastic drop cloth. With all of the gear back in my studio, I slowly collect it off the rags and sponges, by soaking them and, as the particulate separates from the water, pouring off the top until eventually the liquid evaporates and all I have is the powder (Figure 64).

I return things that I borrowed. I give away other things for colleagues to use.

SN181221 drawing the CIV out of the archives

I have a hunch. More than a hunch, but no confirmation of that from documents I find in the archives, yet (Figure 72).

SN181222 drawing the CIV

I begin by making my own drawing of the CIV based upon the two documents I find in the Préfecture de Police Archives. I combine the images of the drawing prepared by the electro-acoustic contractor and the drawing of the bed layout, as best the conflicting dimensions permit. In parallel, I trace over the April 24, 1960, IGN aerial photograph of the similar formation to extract the footprint of the buildings, walls and trees, as best the level of resolution allows. I then try to synthesise these two drawings (Figure 73).

SN181226 *notes blanches*

Not unlike the labour that goes into making a seemingly seamless joint between wall and floor in a minimalist interior, I make countless prototypes to refine the *note blanche,* and its modes of assembly, that I intend to integrate into a future installation. Sometime in July, whilst reading Mechaï's book, I'm compelled to perforate a sheet of trace with the passage about behaviour from the present law. It's powerful. Yet much room for improvement. I search for a solution with perforations small enough and close enough together to form letters that are legible but neither too legible nor loud, yet large enough to be more architectural than couture, violent enough to produce a visceral response, but mechanical and bureaucratic as well in its execution. I perforate pages with pins and nails of different diameters, forming letters of different font sizes, spacings, and orientations on the page; I experiment with different paper types, from opaque to textured to translucent (Figure 77). I explore ways of assembling these pages into textiles, riffing off of the clips and clasps I've touched in the archives. I make my own metal links, with and without

sheathing; C-shaped and S-shaped; tight and elongated. As an alternative, I also test attaching them with transparent adhesive reinforcing rings, but reject it as too slick, contemporary.

The next set of questions are spatialisation. I assemble the pages and their links in continuous blocks, and with spaces between. I drape them, hang them in parallel panels, and shape them into a tiny chamber (Figure 77). I explore illuminating the surface and volume. I set up a video recorder to capture my inhabitation and movement inside the first chamber mock-up. How will my presence appear? Ghosted, silhouetted, through the paper's translucency? A first flurry of activity occurs in November and late December 2018 whilst still in the double-height Rosamund McCulloch studio. When I move studio with the new year, I reshape the arrangement of *notes blanches* into a scrim dividing the space. I live with this scrim in my daily environs over several more months and incrementally continue to test, tweak the paper, holes, and gaps between.

SN181228 *notes blanches* by hand

While I find a solution for the *notes blanches* themselves, the mode of production remains out of control. In the first batches I lay a few sheets of paper into a foam core frame and overlay a print-out with the pattern of holes (Figure 79a). Then, one by one, nail between my fingers, I strike the nail with a hammer. One small stack of (5?) pages takes me an hour and a half to two hours. I learned my lesson with the paper bricks. I am not doing that again. I must find a way to produce this more efficiently; make a machine, a mould, a stencil, a die. I make a first attempt with thin MDF, drilling out holes into which I intend to place nails so that they poke out just a bit. But before I can test the nails, I find that the drilling process produces too much deformation on the MDF surface. Back to square one.

SN190214 drawing the CIV (continued)

I go back into the aerial photographs, realising there is more for me to pull out of these images. I draw upon the example of Forensic Architecture’s scrutiny of aerial photographs (Weizman 2017) and begin to examine the shadows. In addition to the shadows of the buildings, there are

the shadows of low walls and fences, and a few shadows of apparently nothing. These must be people—too small to appear themselves, but their shadows give them away.

I continue to work on the drawing, now intent to represent the compound not through drawing the buildings themselves but through their shadows (Figure 74).

SN190315 drawing the CIV (continued 2)

The massing of the buildings themselves is still obscured by the two-dimensionality of the drawing. I must find the volume, the massing, to be able to see the CIV's physical nature. But prior to being able to see the massing, the space, of the CIV, further teasing out is necessary. I assemble data typical of architectural site analysis—the sun-path diagram corresponding to Paris' latitude indicating the altitude and azimuth of the sun on the date and time the photo was taken. I am missing one last clue to be able to geometrically translate the lengths of shadows in the aerial photo into the heights of each buildings' edges. The shadow of a bus will solve the mystery.

Images reveal the models of RATP buses used to transport Algerian detainees to the CIV and other centres (Adi & Carrasco 2014). Once I find bus dimensions (Amtuir) I am able to derive the ratio of shadow length to vertical dimension or geometrically construct the heights applying the theory of like triangles. I go back and verify the precision of the drawn shadows and lengths in my plan and then geometrically transfer the length of the shadows of the low and high points of each building to a separate cross-section of each of the structures. From these section drawings, I can now make a digital model with the volume of each structure within the compound. The compound can then be situated in a virtual model of the site, in the company of the Chateau de Vincennes and the CRA.

Within a fortnight, I not only find documents in the National Archives that corroborate that the space depicted in the two Préfecture de Police Archives drawings, and mine, is the very same CIV referred to in all of the other protagonists' renditions. I receive an email from the archivist

at *L'Humanité* with a copy of Madeleine Riffaud's article dated 5 November 1960. That's it: double confirmation.

SN190326 ***adresse***

One of the things that strikes me most in examining the CIMADE correspondence is the constantly changing way the aid-workers refer to the place, both its name and the details of the address. In a first experiment I select from my photos of letters a sampling of the names and addresses—*triage, nord africain, camp*—to excerpt just these bits of information about place and name. I isolate just those passages of text, deleting all the rest. The grey tone of the background is derived from the colour of the paper, as it appears in the photo. I print out this series and live with it for quite some time, wondering if or how I might integrate it into a future installation. These letters make present one of the types of witnesses and the obfuscation of the CIV's location, whether intentional or accidental (Figure 88a).

SN190414 ***Palimpsest*** **spatialisation**

I am intent on manifesting, rendering visible, sensible, my research about the CIV before the conclusion of my Cité residency and sojourn in Paris; this not only is a desire to realise and present an installation of the various experiments in process but also to create a forum for discussion about the CIV. My first insight is to suspend the perforated *note blanche* chambers at the centre of a space as the "elephant in the room", around which the public will have to negotiate their movements (Figure 81a). Yet, in what space and how will I do this before my departure? In contrast to installing in a vast space (as for *Intern[ed]*), *Palimpsest*, based on the crowded *chambrées* of the CIV, needs a confined, more claustrophobic atmosphere. I consider the various low-ceiling spaces at the Cité, but none is available during my final weeks. I consider how to install in high-ceilinged spaces (such as my studio and Café des Arts) and continue to scout around.

Through a generous Cité peer, I'm given the opportunity to submit a proposal to Un Lieu Pour Respirer, an art and community centre interested in political and particularly post-colonial issues. I prepare sketches, in plan and section, of the elements of the installation and draft a statement. As the prospect of installing at Un Lieu becomes more real, I cycle through the immaterial labour of site analysis—downloading and then drawing my own plot plan based on a virtual visit to the gallery via past exhibition photos (Figure 81b). The next week, I attend an event there which introduces me to the Lieu community; it also affords me the opportunity to take field measurements, locate outlets and lighting. I revise my site drawing and sketch a spectrum of different ways to install the *notes blanches*—in parallel panels, as closed chambers laid out end to end, side by side, in a diagonal line across the room. All the while, I return to the immaterial labour of calculating hours to perforate x or y or z number of sheets of paper and to produce the clips to attach them.

SN190422 pulling into 3D

Slowly I chip away at this task. This close examination of the shadows equips me to turn the arrow of architectural projection in the other direction, not towards making representations of buildings, but, as Weizman writes, to make claims (2017, p. 11). I am working towards making the claim, “This was the CIV. This was the massing of its structures”. The model in progress reconstructs, makes visible and, in a way, sensible the CIV.

Once I know the CIV's form, I compare various ways to visualise it. I consider assembling a physical model constructed out of a series of slices, or their inverse. I consider casting a model using soil from the site, with the CIV volumes shaped as positives in the mould, yielding hollows hidden underneath the bulk of the mould; this might necessitate an unusual installation to assist with viewing otherwise obscured information. I go so far as to collect soil and sand from the site for this purpose (FN190322). I begin constructing cardboard models of the structures to verify the appropriate scale for a physical model. Ultimately, I come to the conclusion that a physical

model is an inappropriate strategy for a building that, until now, has been depicted though light, sound, air quality, and shadow. A physical model will be too solid, given the CIV's invisibility. Rather, the model should be made present through light and shadow, through a projection, and the model should be skeletal and un-rendered (Figure 75).

SN190515 spectral images

I explore a number of ways to work with ghostly, transparent, spectral images—haunting and haunted images. So that the unrendered renders are as intangible as possible, I opt for white lines on a black ground, and begin the next slow labour of layering up translucent masks that selectively ghost in either buildings, or the chambers or the beds themselves.

I have two "real" images from which I am working—the aerial photo taken by a government agency and the undercover journalists' image taken on the ground. I will extrapolate between the two points in space and protagonists' positions and go even further into the camp. I determine the trajectory moving between these points, setting up sample shots that will be integrated into a series of projections.

As the installation date approaches, I recruit assistance. Aude helps complete the construction of the digital model, once we see what the mirador looks like in Riffaud's photo. Aude integrates the model into the larger site model and helps extract the images that I then ghost and edit (Figure 75).

SN190509 *Notes Blanches* Machine

It's been months since I last tried to find an efficient means of producing the *notes blanches*. By the end of April/early May, it's full speed ahead. I purchase thin aluminium sheet from Weber, along with a stash of drill bits. I register and have an orientation at the Reserve des Arts in Pantin, where there is a woodshop to which Cité artists have access. I prep the sheet, marking all the drill locations (Figure 80a). I book the next available day and spend the entirety of the day and the next morning at the drill press, drilling holes in the aluminium sheet (Figure 79b). Bits break

and a few get stuck, necessitating pliers to get them out. In my obsession with the traces of labour I gather up the aluminium shavings.

Meanwhile, I've made a frame into which the cushion, pages and the aluminium sheet will go. I think I am going to place all the nails into their holes, and then compress the entire stack, with an additional board on top, magically poking all the holes. This quickly proves to be an utter failure (Figures 79c, 79d).

Time once again is slipping away, and I have no idea how I am going to pull this off. I make a few more adjustments. I replace the cushion with foam core. I resort back to the hammer, but now, at least, have a metal die or guide into which to place the nails (Figure 80b). I try hammering one letter at a time, maybe even a few letters or a whole word. It's utter chaos. The nails not being struck tend to pop out, or at least pop out if they are not being pressed down. I develop, in desperation, a technique for working with my semi-functional machine. I fill in a word or few words at a time, and, holding the nails down except in the strike area, give the cluster of nails a good whack. I work my way across the lines one at a time. It probably now only takes twenty minutes to perforate ten pages, but with a gesture and machine that are unintentionally a tragicomedy; Buster Keaton could not have designed a better/ worse machine (Figure 80c).

The ergonomics of it are also atrocious. It can't be used except on an extremely heavy table or a solid floor. I carry out three sets of perforation in a session, sitting splayed on the concrete floor of my studio. I perhaps manage to perforate about 100 sheets in the days before installing at Un Lieu, and make another twenty whilst in the space, filming the absurdly inefficient and brutal action of striking the hammer again and again with the nails popping out and scattering about the frame and floor around me. Although I am aiming for 432 perforated sheets, one for every bed officially in the *chambrées,* I manage to make 120, total, and use unperforated sheets for the remaining notes that will comprise the three *chambreés*.

SN190513 whispered voices

All the accounts mention straw on the concrete floor, straw-filled mattresses on the ground, straw-filled mattresses, period. Same as in the US. Pillows or mattresses will be the invitation to enter the chambers, to lie down, rest, rest one's head on a pillow and to become still—stilled, similar to the labourers prevented from working. The pillows also invite other sensory experiences. To be a body lying down on the ground, feeling the cold floor, smelling the straw through the rough, army-style, linen pillowcases, and hearing through them different narrative threads. I pull excerpts from the reports of witnesses Jean Viatte and the CIMADE team, from Monique Hervo's journal, and various Police Department documents. They speak of different things and have different tones to their speech, so I seek out a few volunteers to read for me, to have their voice reading these texts recorded, mixed, and amplified from within the pillows.

Three women volunteer, each of whom articulates an interest in the project and has a connection with Algeria, North Africa or other histories of colonial repression or racial profiling. The first reads the police excerpts, getting into the rhythm of the bureaucratic language, with its quantification, mandates, and statements of fact. The second person reads the Viatte and CIMADE excerpts during an evening session. As we go, the passages begin to recount the increasingly degrading conditions that they observe and also experience themselves. The reader and I pause between passages to discuss the emotions these stir up, and similar conditions of racism encountered today. The third and final reader has Monique Hervo's book in her hands. We go through the flagged pages in chronological order, thus following the build-up to 17 October 1961, and Algeria's independence the following year. A few of the passages she reads discuss the physical and emotional conditions of people returning from the CIV to La Folie. Victims of torture. She reads passages about people's hovels being torched and demolished by the police. We stop frequently for a pause, tea and conversation. She is reading this for the first time and is occasionally struck with emotion. I have read several of these passages many times, and tears still well up in my eyes, and my gut contracts, as I read the words, hear the words.

With each reading, I take into my whole body this dark and toxic history, and try to process it, de-toxify it, make sense of the non-sense of the brutality that has transpired.

The words Hervo has chosen and the rhythm of her words have a percussive and emotive force. I layer the audio recording files in a multi-track arrangement, conceptualising the parallel tracks as an audio camouflage, confounding the sense of the sentences, and just letting occasional words, like blocks of colour, pop through. I weave the tracks, the audio threads, at times leaving gaps, at times overlapping two, and at times allowing the clarity of a voice emerge. Amidst obfuscated meaning, words, cut out of content, poke through:

coup ordre écrasée préfecture larmes interdit moindre ôter cabane de Vincennes
gosses bouche papier baraque panier à salade arrêté goudronnée balance
nourriture cabane bébé carte réduite larme bousculade flamme
coup physique frayer embarquer arrêtée éperdus paille les heurs matinée
disparition commissariat prétendus massacrée affreux tabassés
faisceaux lumineux cabane vol d'argent casse tout ouvriers CRS interminable
embarqué réclamé CIV relâcher risque soupçonné
membres brisée désarticulé aboiement cabane atteint policiers.

blow order crushed prefecture tears forbidden least dare shack de Vincennes kids
mouth paper paddy-wagon stopped tarred tossed food hut baby
ID reduced tears jostling flame physical blow embarked stopped
desperate straw the-hours morning disappearance police-station alleged
massacred dreadful beating search-light hut stolen pay breaks all workers
CRS interminable taken-away claimed CIV release risk suspected
broken limbs disarticulated barking hut passed out policemen.

I take a similar tactic to the police department audio tracks, layering and pulling them apart, leaving gaps here and there for particular passages to be clearly audible. I load these onto iPhones and iPads that I bury into the bottom of the pillows, and just under the surface, where heads will rest, I tuck in earphones. I never get to mix and layer the third track in time for the

Lundi Phantom. Next opportunity, I intend to adjust the sound so that it is more audible, as a murmur, if walking or standing nearby the chambers. A contrasting thread marking in the pillows' surface might also signal that there is something there; come have a closer look / listen.

SN190519 ***adresse/indexe***

I consider printing the excerpted addresses onto vellum or something similar to onionskin, but it seems quite artificial to print them, and particularly the grey backgrounds. I wonder how I can "reproduce" the letters, or these fragmentary passages of the letters, in a more performative way and one which will leverage the evocative power of materiality. As I still have the Remington typewriter in my possession, I consider the sound and impact of the type hammer, and the way in which the striking of the hammer transfers carbon from carbon paper onto blank sheets. I also reflect on the rendition of facts: my knowledge of the CIV is through traces or indexes of the space and transactions that occurred there, not through the things and actions themselves. I know the architecture through the shadows. I know of the acts of brutality inside the CIV through Hervo's description of bruises on bodies. The impact of the action, and the trace: this is the solution. I go to the Remington and mull over procedures for transferring the type onto a surface, such as the wall of my studio. Turning carbon paper around, underneath a sheet of paper that the type hammer strikes, will produce an inverse carbon text on the sheet's back. Through rubbing, this carbon type can be transferred onto the wall. I am back in Poston, but now doing the opposite; not rubbing the constructed memorial to make its message portable, from site to non-site, but transporting a message from the site of the archive to the non-site of my studio and eventually Un Lieu.

I make a test, rubbing the surface of the paper with a pencil, transferring the carbon onto the wall. It is an index of the action rather than an object. I can move forward with this and a few days later I proceed to prepare the transfers I will need for the installation.

I remove the fragile ribbon from the typewriter, as it is not needed for this task, and prepare eight of the letters that span the time of the CIV functioning and the range of names and addresses. I type over these, as closely as possible, so that the spacing on the page is as close to the CIMADE's original document as possible. I carefully store these in preparation for the installation, one that will be made almost entirely from sheets of paper (Figures 88 and 89).

SN190520 body of workers / workers' bodies

The different CIV protagonists' traces and perspectives are more clearly differentiated in media and content than those of the US camps. Here, the interned are so blatantly absent, silent, invisible due to government authorities limiting access to files. The information I have that most closely touches on their experience is what Monique Hervo has written in her journal and the webs of relations that can be teased out of the CIMADE letters.

Whilst I'm developing the first sketch proposals for the installation, I explore the idea of volumes of carbon paper, human in scale, floating amidst the chambers. This idea arises after having experimented with the address transfer technique and finding the used sheets of carbon paper to also be powerful—letting just tiny bits of light through where the type hammer has struck the paper and the carbon has been dislodged. Another indexical trace, but the inverse (Figures 86 and 87). I imagine that the text worked into, or extracted out of, the carbon paper can also be excerpted from the CIMADE letters, but different passages than those used in the address series. Instead, these passages should recount individuals' experiences, situations and relations. I sort through the photos I've taken in the CIMADE archives, to see what other narratives emerge. Many mention employment and I am surprised how many of these also mention workplace accidents, injuries, medical conditions, and paperwork sent to Social Security regarding coverage for treatment. Labour becomes the criteria for selecting which letters to excerpt to make present the absent, interned figure. Eighteen of them, clipped together, will form a column shoulder-width wide and human in height. I type over the print outs of the eighteen letters I

select, focusing on just the passages that identify their employers, their wellbeing or need for medical care, family relations, and other personal details, leaving out identifiers (such as name, address, or any kind of identification number). Later, I am asked whether I have perhaps edited too much. Could their first names have appeared? Yes, I agree. That will dignify and make even more present the absent individuals.

SN190521 aerial photos pinpointing the CIV

The IGN aerial photos have been a critical source of evidence in this research. They contribute to the government's points of view—in addition to the bulletins publishing the (state of emergency) laws and the police department memos and reports. In the installation, the public's perspective and movement starts with the government in the air; it will terminate on the ground, in the internee's chambers. But first a movement across time before a movement from one protagonist to another.

I review all of the aerial photos I have gathered, so far; they start in 1955, continue at frequent intervals until 1980, and are more sporadic between then and now. I rescale and rotate the images so that they are at the same scale and crop them to fit within a consistent frame—one that contains the primary Bois de Vincennes landmark—the chateau—and the three sites of (in)visibility in the forest. These are the CIV, the razed CUEV campus (which I had been researching earlier and set aside), and the contemporary CRA in the Redoute de Gravelle (which is the site and subject of the artist Estefanía Peñafiel Loaiza's video).

Having selected, scaled, rotated and cropped the aerial photos, my next questions concern the materiality and spatialisation so that they do their part choreographing the public. I test various scales, and positive and negative versions of the images. I try glossy paper, matte, and transparency. All of the other installation components are indexes, not the thing itself but its trace or imprint (Figure 85a). I consider this image to be not the photographer's photographic print but the negative as the index of the action of taking the photo from the plane. Beyond the

conceptual appeal of the negative, there is the labour that the negative demands. The image's inverse necessitates the public's cognitive engagement in reversing the image, and the scale of a negative demands that we get close, to have a look. The decision is made—something around the scale of a large format camera negative, as a negative, on transparency (Figure 85b). I imagine these spread out on a long, low light table with loups assisting with closer inspection. In the absence of time and resources, the make-do solution is fabricating small inclined surfaces out of the white foam core I have handy and clipping the separate negatives onto these. We space them along the wall so that there's enough room for people to stand side by side whilst looking at adjacent images (Figure 83). In both my photos and those captured by the wall mounted *GoPro*, we see gallery visitors leaning over to inspect the images and moving back and forth to chart in their minds the appearance and disappearance of structures over time (Figure 84).

SN190525 installing *Palimpsest*

Time to install arrives, and all of the elements, with the exception of the structure from which the chambers will be hung, will fit into cloth sacks for easy transport on the Metro. It's all light and portable. Most of the material is paper—perforated and blank paper, carbon paper, transfer paper, and translucent paper. Rana, who will be my primary assistant again, has taken on the task of fabricating the hundreds of thin wire clips that will transform the *notes blanches* into textiles.

We head to Les Lilas and install *Palimpsest* with three others who lend a hand at different points over the weekend. We glue together corrugated cardboard beams that we suspend from hooks that I mount in the ceiling. We lay out the *notes blanches* on unrolled craft paper. Yi-Fan clips them together in bands of five, and, once hung from the beam, clips them together laterally. Rana takes charge of mounting the aerial photos. Kai wires the lights that will illuminate the interiors of each of the three chambers and the column of carbon paper. Fred performs the

rubbing that transfers the addresses onto the wall. I perforate the last batches of paper and keep the information flowing to others. I make up the details for assembling the carbon column on the spot, adapting the wire clips to the specificity of the carbon paper which will overlap instead of having gaps between sheets. Rana, Kai and Fred eventually take over completion of these tasks as I return to editing audio files as well as organising as many of the ghost images as possible into a looping movie file. Other things come up; we need a gallery plan, with the title of the installation components as well as Estefania's videos. The 1955 and 2017 State of Emergency Laws needs to be printed and posted. I make a sign indicating that photos are being taken in the gallery.

We open the doors a bit later than the advertised 17h00, as the labour is incomplete and could keep going. But it is time for my forensic labour to become experienced, for the CIV to become sensible, and to hold a forum.

SN190530 de-installing *Palimpsest*

Two days later, borrowed things get returned. Recyclable things get recycled. The perforated, carbon, transfer and transparent paper gets packed up. Clips go into containers. It all goes into the bottom of my suitcase in preparation for another transcontinental move and change in studio.

Appendix VII: Documentation of Creative Work Submitted for Examination

My practice-based doctoral research concluded with an exhibition titled *Performing Spatial Labour: rendering sensible (in)visibilities around architectures of internment* at the Plimsoll Gallery in Hobart, Tasmania (30 November – 8 December 2019).

In weighing performative and installation methods to present my research, I repeatedly considered performing portions of *Intern[ed], States of Exception* and/or further developing performative qualities of *Palimpsest*. Two conditions indicated that the exhibition could or should *not* include my live labour. One was the prohibition of any face-to-face encounter with, or even knowledge of the identities of, the examiners. If there was to be live performance, it would need to be performed by designated others. A second conceptual obstacle arose in considering each performance-installation's strong connection to place, if not site and situation as well. *Intern[ed]* occurred in a vast hall in Arizona, not far from the Gila camp and the US-Mexico border. *States of Exception* was performed concurrent to the Dorothea Lange exhibition in Paris, and in a specific site condition—a large glazed lobby with heavy foot traffic inside and parallel to a major pedestrian path outside. *Palimpsest* was installed in a community cultural centre focused on post-colonial issues in Paris's inner, largely immigrant and working-class suburb of Les Lilas; the venue was also less than 7 km from the site of the former Centre d'Identification de Vincennes.

I found myself confronted with the conceptual dilemma of disappearing the primary performer of labour (myself) and act of labour before others. I was equally concerned that the exhibition format would impose a normative partitioning of space, time and labour, and would undermine the research objectives by shifting the emphasis from performance-installation to an exhibition of documentation of past events. To address this conundrum, I drew upon my most recent experiment, through *Palimpsest,* at choreographing the embodied, forensic labour of gallery visitors. This led to conceptualising the examination exhibition as not only a making present of

traces of my past performances of labour—recurrent cycles of making and unmaking, of things coming into being and un-becoming—but moreover an immersive atmosphere—a spatialisation of photographic, video, material, sonic, and olfactory elements—that would solicit the examiners' (and exhibition visitors') embodied performance of forensic labour.

Spatial strategies

The configuration of the Plimsoll gallery, with its "long" and "tall" galleries at opposing ends of a linear hall, afforded a spatial opposition between my explorations of the camouflage camps and of the CIV. I leveraged the horizonal expansiveness of the long gallery for elements of *Intern[ed]* considered as a landscape one can quickly survey from any point. As in the Sundt Gallery in 2017, I nested a discontinuous text-ile enclosure (of the camp) inside the gallery volume. Within, I placed video images and spaced camp model components, plus tools and traces from their production. Their placement related specifically to being viewed from afar or nearby; frontally, obliquely or from above. These relations drew upon the protagonists' points of view.

In the tall (and squarish) gallery, I filled the centre of the space with a series of obstacles to circumnavigate; one needed to move around *Palimpsest's* elements—chambers, screen and floating bar—to discover the diverse forms of evidence; one needed to enter into the chambers to make sense through other senses.

The length of the hall served as an extended threshold between the distinct spatialities of the two galleries—expansive on one end and full on the other. The hall also served as a transition from the world outside to the exhibition's four distinct gallery atmospheres. The hall's darkness brought entering visitors to stillness; a pause necessary for eyes, then ears and other senses to adjust. Within this unlit space, I provided three benches for resting—one outside the space of *Palimpsest,* another outside *Intern[ed],* and a third in the alcove between the two smaller

galleries. These afforded spaces apart in which to process, make sense, of what had been sensed.

Flanking this alcove, I installed *States of Exception* and *Razing Manzanar II.* A thin wall around which one could walk was the site condition necessary for *States of Exception*. The two surfaces of this wall would support two protagonists' views of the performed erasure—the interior, architect's view and the exterior, witness view. One of the smaller galleries offered such a wall; the room's interior served as analogue for the work site—exposing the hyper-visible labour and its equipment such as protective gear, construction lines, stencils, sponges and ladder—and the alcove, with its bench, served as analogue for the Cité lobby—the comfortable place from which to observe the (dis)appearing labour.

I installed *Razing Manzanar II* in the other small gallery, setting up a table before the farthest wall of the room, akin to the relation between table and wall when the performed erasure was recorded. The intention was to invite visitors to a table—one on which labour is/was/will be performed. This table served as a unifying support for the projected image of the performed erasure and for the physical traces (with razor and shavings) of another. The tabletop, with its patch of projected light approximately the size of a drawing, was the only illumination in the space and the source seeming to emit the sound of scratching. Chairs at both ends of the table marked places of absent labourers.

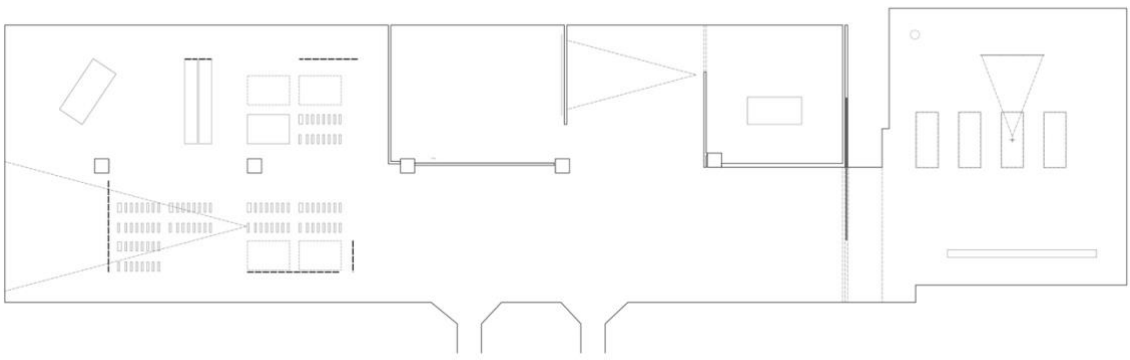


Figure 92. Beth Weinstein*, Performing Spatial Labour*, Plan of Installation at the Plimsoll Gallery, Hobart, 2019.

Choreographing forensic labour

In the absence of live performed labour, the placing, spacing, and design of installation components, as well as sonic and luminous atmospheres set up choreographic cues. They solicited visitors' movement across, around, inside, over objects and spaces. Objects' scales and placements hailed or beckoned one to approach, or demanded that one step back for an overview. Objects invited different ways of being a body—walking, straining, resting, reclining and stillness—and embodied ways of sensing—looking, focusing, listening, smelling, touching, holding and feeling vibrations. The gallery visitors performed labour, neither literally building nor unbuilding models, nor drawing or erasing drawings, but navigating an immersive milieu, constructing relations between fragments—installation elements, photographic images and video representations in various scales and platforms, as well as non-visually sensed information.

Atmospheric Sense

As already stated, the exhibition experience commenced with entering a darkened hall that afforded sensory and velocity adjustment. In three of the four galleries, darkness or dim light dominated as a means to continue to slow people's movement. Objects, screens and projections served as the primary sources of illumination, summoning visitors from point to point. In the long gallery (*Intern[ed]*), a giant projection onto a text-ile scrim and floor-level screen were the primary images and light sources; these called attention to enclosure and ground. Projections of *States of Exception* and *Razing Manzanar II* illuminated the bounding wall of the alcove and tabletop in one small gallery. And in the tall gallery, spatial objects themselves glowed—the floating bar of illuminated negatives, the suspended *notes blanches* chambers and screen, and black column. To this rule of darkness there were three exceptions. Given the floodlamps used to illuminate the labour zone during the performance of *States of Exception,* I decided to brightly illuminate the room corresponding traces to of *States of Exception's* hyper-visible labour. The

two other instances were the washing of the coming-into-being and whited out text-iles of *Intern[ed]* and the barely visible glow around the carbon transfer—*Indexe-Adresse*— on the wall in *Palimpsest*. The colour temperature of light, in most cases, was integral to the projected or screen-based video images. The bright blue skies, desert dust, grey concrete floor, or white(d-out) walls set the mood. *Palimpsest* differed in that the spatial elements themselves glowed. In keeping with the colouration of the onionskin paper, and the chilling facts found in the archives, I selected the coldest and lowest wattage lamps available, to create an icy quality.

The sonic components also made important contributions to atmospheres. They served as prompts and cues to the visitors, made recurrence and repetition palpable, and made present non-physical qualities of site and absent humans. Two types and sources of sound qualified *Intern[ed].* The first of these was the site-video soundscape. The wind encountered in the camouflage-camps, slowed by a factor of four, produced a low bass rumble; this vibration was punctuated with the percussive sound of wood blocks hitting pavement at Santa Anita and the scraping of paper bricks against the concrete slabs in Gila. I installed an amplifier at the gallery's far end so as to immerse visitors in a sonic milieu of Site relocated to Non-site. In contrast to this enveloping sound, I chose to spatially anchor the sound of making and unmaking of camp models, seen in the November 2017 performance documentation, to its source—the floor-level screen. The sound quality also contrasted—it was higher in pitch and its repetitive rhythm moved at a faster clip. The two tracks layered, filling an otherwise largely empty space akin to the deceptively empty desert sites of the former camouflage-camps.

Moving along the darkened hallway, one apprehended, overlaid on the percussion and rumble of *Intern[ed],* the scratching and scraping sounds of *Razing Manzanar II*. This sound helped lure visitors into the darkest of the galleries, and to the table. The intention behind the sonic installation was to create the sense that the scratching sound arose from the table surface itself, where the video-image of the labour erasing the drawing appeared.

At the opposite end of the Plimsoll, in the tall gallery, three pillows murmured. In the interval since first installing *Palimpsest,* I had mixed the third of the three audio tracks and thus had three different voices and narratives to work with. I had also tested various technologies and found means to better regulate the volume so that the layered voices were faintly audible while walking around the gallery yet not aggressively loud when one's head rested on the pillows. The three combined created a sonic milieu while also beckoning one down to floor level.

If the cue was taken, two other senses were pricked and atmospheres revealed. In this iteration of *Palimpsest*, I offered mattresses to lie upon, in addition to pillows. Visitors felt the rough texture of the canvas fabric and, once reclined, discovered the smell of straw that the pillows emitted. This was not the only smell, however. Back in the long gallery, elements from the brick making process, as well as the bricks themselves, still held the smell of printers' ink. A subtle, but nevertheless present element of the milieu.

Protagonist's perspectives

Connecting these spatial strategies, choreographic intentions, and atmospheric concerns was my continuous consideration of the protagonists. In each of the four galleries for the four performance-installations, I asked what the different protagonists perceived and how they rendered the camps. I asked how scale, medium and placement of images and artefacts would make my interpretations of the protagonists present, and how these strategies and artefacts would shape visitors' embodied experience.

For *Intern[ed],* I had three distinct video documents of the November 17th performance—the architect's plan view, the military oblique view and the witness/labourer on-the-ground perspective view. The installation of bricks, the raw materials and moulds to make them, as well as the 1:1 painter's tape drawing on the floor instructing where to place them, invited the visitor into the camp, into the space of labour, the role of labourer. In this place they found, looking down at their feet, documentation of the past performance seen from above. Camera-man's

body and visitor's body synchronised momentarily. Similarly, at the plinth upon which a text-ile was being authored, the surveillance-camera footage appeared on the small screen of a propped-up iPhone; the visitor's viewing body and the governmental authority body held the same space. The witness' position was articulated in relation to the discontinuous text-ile edge; this porous boundary allowed one to be outside yet see into and beyond the delimitation of the camp.

I employed similar strategies with *States of Exception*, inviting visitors to move between points of view as I had done at the Cité. One would have to move back and forth, from alcove to room, to make sense of the (un)becoming drawing. I opposed the architect's view on the alcove side, as a wall-sized, time-lapse elevation video, against a similarly scaled print of a witness' view. One was installed in the dark to be seen whilst seated, and the other in a brightly lit room where one has no choice but stand. In addition to these two views, media, and embodied positions, I integrated two other documented perspectives. I installed the surveillance camera footage of the worksite on a small iPad inside the room, as tightly as possible to an existing column. This invited one to approach closely, in contrast to the distance needed to take in the wall-sized print and video. This proximity and height were intended to feel uncomfortable, cramped, cornered. In contrast, excerpts of the embodied labour documentation were in the hands and control of the visitor. A QR code invited them to hold this footage of a labourer's handiwork in their own hands, implicating their own bodies in the work. No two views could be seen at the same time, except if one wandered whilst the embodied labourer's view played on one's hand-held device. As the installation prohibited the eye from capturing all traces at once, the whole required assembly in the mind.

The presence of CIV protagonists in this installation of *Palimpsest* largely followed the strategies employed at Un Lieu pour Respirer. They differed, however, in two ways. This installation of the aerial photographs more assertively insisted on viewers' physical engagement. One needed to not merely lean in a bit, but to fold oneself nearly 90º, hovering above an already unstable,

suspended element. In this precarious position one could grasp at something—a loupe—to get a better view, a magnified view, whilst still in a vulnerable position. I was interested in placing the visitor's body in dialogue with that of the photographer who, flying above the Bois de Vincennes, was documenting the landscape below. In contrast to this hovering position, the interned, as in the long gallery, occupied the ground. From here, and only from one mattress here, one could fully grasp an undistorted view of the projected images of the camp, the views from the sky, from the road, from the fence, the courtyard and the bunk bed. All other views of these ghostly projections would have been oblique, and thus distorted. The installation invited one to come down to the ground in order to inhabit the place and space of the interned.

While *Performing Spatial Labour* immersed visitors in a multisensory milieu and choreographed their acts of forensic labour rendering sensible (in)visibilities around architectures of interment, the exhibition in many ways also hid the spatial, material, embodied and affective labour at the heart of the research. Behind the publicly presented installation, the design passed through many iterations—drawn and mocked-up. I returned to the gallery time and again, challenging assumptions that led to a very different installation than initially imagined. To claim the space, I mopped floors and cleansed the air. Long hours sourcing and procuring recyclable materials, perforating paper, laminating cardboard, sewing and filling mattresses—tasks enacted by me and by many other volunteers—are also invisible, though the outcomes of that repetitive labour is sensible. Technical problems arose and were trouble shot with the invaluable help of UTAS staff. That, too, escapes perception. Whilst I documented many hours of labour installing *Palimpsest* in the tall gallery, that video tells a different story, a different one from the invisible labour within or labouring at making the camouflage-camps or labourer immobilised within the CIV, and distinct from the spatial labour that I performed (and often with others) through *Razing Manzanar II, Intern[ed],* or *States of Exception.* Over the course of this research I became increasingly aware that, inevitably, some form of labour was being obfuscated by that which was visible, sensible. I brought continuous vigilance to the challenge to not *invisible-ise.* This

performance-installation, *Performing Spatial Labour,* and iterations that preceded took incremental steps towards meeting that challenge; more importantly, perhaps, these iterations catalysed a praxis of performing spatial labour that renders labour (and more) sensible. To render *Performing Spatial Labour* and visitors' embodied exploration of it visible, in this Appendix, I include photographs that I took during the ten-day exhibition period and images made by two hired photographers—Rémi Chauvin, on the day prior to examination, and Peter Angus Robinson, during the closing reception.

Figure 93. Beth Weinstein, *Performing Spatial Labour* (accordion fold) floor sheet, a) outside; b) inside, 2019.

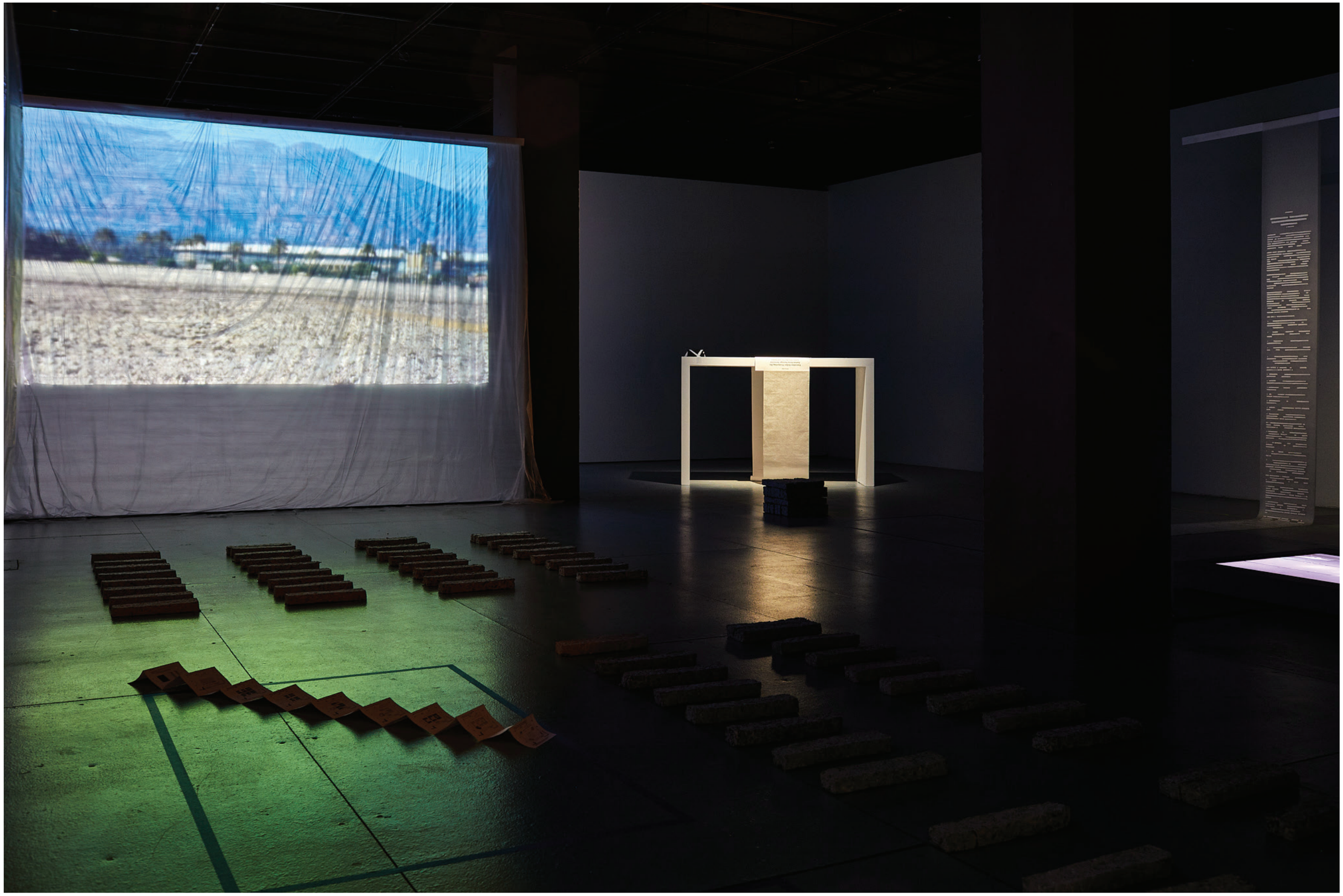


Figure 94. Beth Weinstein, *Performing Spatial Labour*, Installation View of *Intern[ed]*, 2019. Photo: Rémi Chauvin.

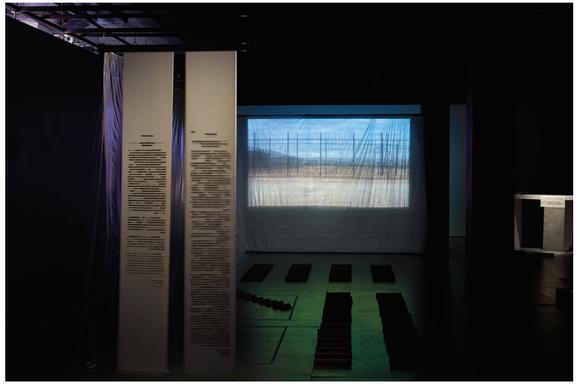


Figure 95. Beth Weinstein, *Performing Spatial Labour*, Installation View of *Intern[ed],* bounding text-iles, 2019.
Photos: Rémi Chauvin

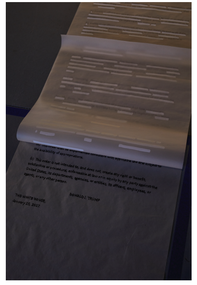
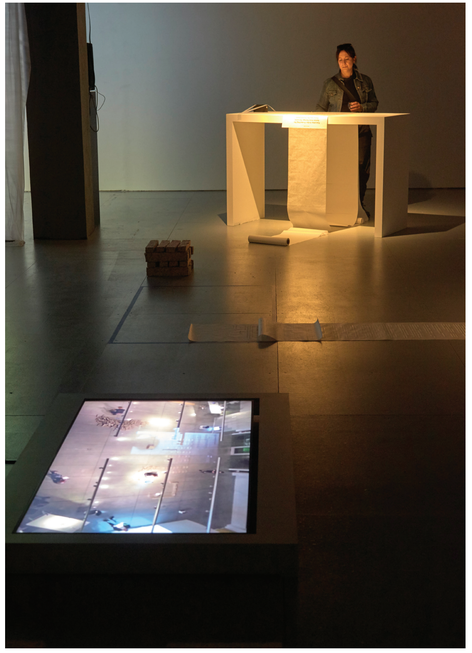
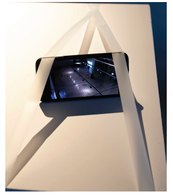


Figure 96. Beth Weinstein, *Performing Spatial Labour*, Installation View of *Intern[ed],* clockwise from left, a) architect's orthographic view (video on floor-installed monitor), b) EO author's view, c) military's axonometric view (iPhone video), d) general view from EO table, 2019. Photos : a, b, + d) Peter Angus Robinson; c) Rémi Chauvin.





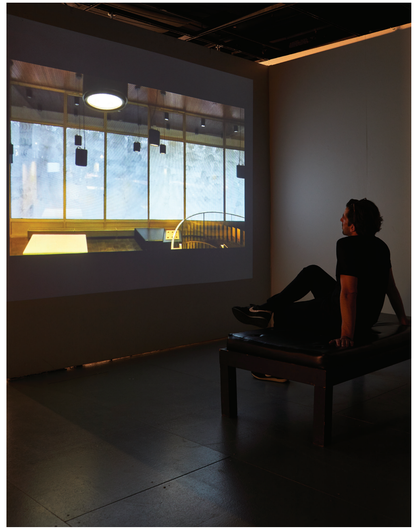


Figure 97. Beth Weinstein, *Performing Spatial Labour*, Installation View of *States of Exception*, clockwise a) exterior witness view (hyper-visible labour), b) interior witness view (obfuscated labour), c) context, d) embodied labour view (iPhone video), 2019. Photos: a+b) Rémi Chauvin; c) Beth Weinstein; d) Peter Angus Robinson.

Figure 98. Beth Weinstein, *Performing Spatial Labour*, Installation View of *Razing Manzanar II*, 2019. Photos: a) Peter Angus Robinson; b) Rémi Chauvin (montage: Beth Weinstein)

Figure 99. Beth Weinstein, *Performing Spatial Labour*, Installation View of *Palimpsest*, *Pin point,* 2019. Photos clockwise: a) Rémi Chauvin; b) Peter Angus Robinson; c) Beth Weinstein.

Figure 100. Beth Weinstein, *Performing Spatial Labour*, Installation View of *Palimpsest*, *Chambreés*, 2019. Photos: Peter Angus Robinson.

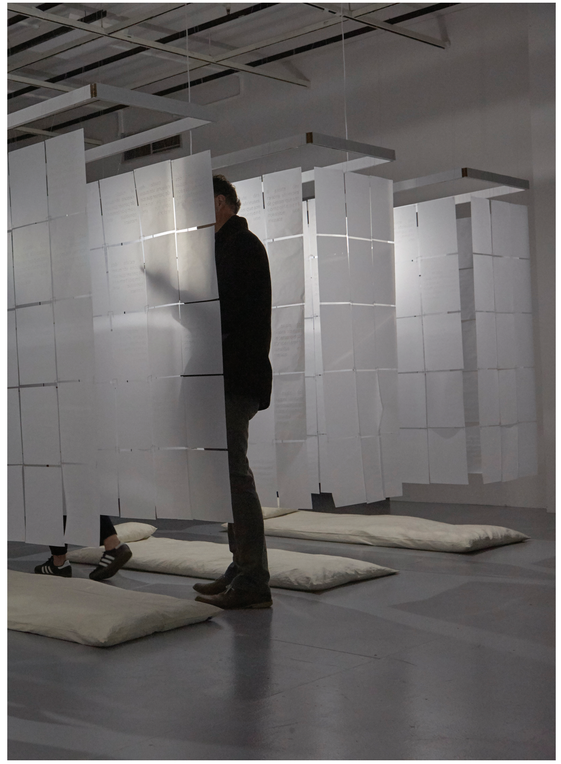


Figure 101. Beth Weinstein, *Performing Spatial Labour*, Installation View of *Palimpsest, Corp(s) Ouvriers* and *mêmes leurs ombres (s'effacent)* in the context of the *Chambrées,* 2019. Photos: a) Peter Angus Robinson; b) Beth Weinstein; c) Rémi Chauvin.

Figure 102. Beth Weinstein, *Performing Spatial Labour*, Installation View of *Palimpsest*, *Chambreés, Pin-point*, and *Adresse* (illuminated in the orange glow), 2019. Photo: Rémi Chauvin.

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